JURASSIC PARK

by

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A Screenplay Based on the Novel

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"JURASSIC PARK"

1 EXT. JUNGLE ROAD - DAY 1

Through impenetrable jungle, a JEEP bounces over a rutted muddy road toward us. As it approaches, we hear people singing "Do Run Run" at the top of their lungs.

Inside, a typical American family: MIKE BOWMAN, a beefy Texan real estate salesman; his cheerleader-pretty wife ELLEN, and in the back seat their nine-year old daughter, TINA. They sing "Hey, he caught my eye..." words that seem to mean something to the parents, and the kid has learned them, too.

The Jeep turns down a hill and we discover we're near the ocean: beyond, a breathtaking crescent-shaped beach and the sparkling blue Pacific.

MIKE
Who-aaa! Will you look at that!

JU 003

TINA
(reading)
'The beautiful beaches of Costa Rica are frequented by a variety of wildlife, including howler monkeys, squirrel monkeys, and three-toed sloths.' You think we'll see a three-toed sloth, Dad?

MIKE
Maybe so, honey.

TINA
I'm gonna look when we get there.

ELLEN
Tina, honey, don't read in the car, it's too bouncy.

TINA
Aw, Mom.

ELLEN
It'll make you throw up.

TINA
Jeez. It will not.

MIKE
Beach ahead! Coming up!

2 EXT. THE BEACH 2

The Jeep parked in the shade of palms. Ellen gets out the picnic basket. Tina scampers away, carrying her coloring book, along the two-mile arc of pristine white.

TINA
Yahoo! See you later!

ELLEN
Tina, don't forget sunblock! Tina!...

MIKE
Hey!

He tosses a sunblock stick; she catches it deftly, keeps going.

ELLEN
Where are you going?

TINA
(not stopping)
Find a sloth!

MIKE
(laughing)
Not too far!

ELLEN
(shaking her head)
Find a sloth. Our little naturalist.

MIKE
This is the right place for her. This whole area is a biological preserve.

ELLEN
Beautiful..(meaningful).. Nobody here....

MIKE
(slow, wicked grin)
That's true...

3 FAR DOWN THE BEACH 3

Under the mangrove trees, Tina throws herself down in the sand, panting, pleased to be alone. She opens her book, thumbs through the sketches of different animals she has made. She hears her parents laughing, looks up.

WHAT SHE SEES. Her parents fifty yards away, shriek and laugh like kids, her father chasing her mother into the surf.

CONTINUED

3 CONTINUED: 3

Tina picks up a leaf, looks at it, the young naturalist. A nearby rustling sound makes her look over. A green LIZARD pokes its head out of the foliage. Tina is delighted at the arrival of an animal. Smiling, she starts to draw it in her book.

THE LIZARD is very cute. It cocks its head, emerges from the foliage. About a foot tall, it stands on its hind legs. Its long tail sticks out, balancing it. Its fingers move tentatively.

Tina continues to draw. The lizard slowly comes forward, toward her feet. Tina pauses, not daring to breathe. Finally she resumes sketching.

The lizard's three-toed feet leave tracks in the sand. The lizard hops onto her sneaker, starts to move up her leg. The cute little clawed feet now pinch her flesh.

Tina frowns as it comes boldly to her knee. Then the lizard scrambles forward with startling swiftness, and bites her arm and cheek. She howls, flails her arms, smacks at the lizard with her coloring book.

4 BACK TO HER PARENTS 4

Mike holds Ellen in the surf, giggling and squirming:

ELLEN
Put me down! Put me down!

And finally they hear Tina scream. They stop, look at each other, start running down the beach.

5 TINA 5

Now rolling on the sand, shrieking hysterically. Mike arrives first, picks up his daughter, pulls the lizard off of her, grabbing it in his fist.

The lizard turns nasty, writhing and shrieking in Mike's hands, trying to twist free, to bite him.

Mike swings his arm down, smashes the lizard into the beach, again and again, kicking up spits of sand. Repetitive hammer swings, moving progressively toward the rocks at the ocean's edge. The lizard is bashed on the rocks. Then Mike stands, stomps on the lizard repeatedly. We assume it is killed.

Tina sobs in her mother's arms as Mike comes back, takes her. As the girl lets go, she leaves a large streak of blood on her mother's cheek. Ellen picks up the book. A grim-faced Mike carries Tina back down the beach.

6 INT. MODERN HOSPITAL - SUNNY AFTERNOON 6

White-coated DOCTORS cluster, murmur in Spanish, move apart to reveal Tina, sleeping peacefully, oxygen mask on her face. Nearby, Mike and Ellen watch tensely.

The doctors inspect the bites on Tina's arm, look at the picture Tina drew. One of the doctors comes over to Mike. They speak in low voices, rapidly, with some urgency:

DOCTOR
There is nothing to worry about, Mr. Bowman. Your daughter will be fine. But the lizard which attacked her--- this is a picture she drew of it?

MIKE
Yes, that's right.

DOCTOR
We do not know this lizard. An animal that stands on its hind feet, like this...You say you killed it?

MIKE
I think so. I'm not real sure...I was pretty upset...

DOCTOR
Yes of course. But we would like to go to the beach and find the body of the lizard...then send to an expert in the States for identification.

MIKE
When do you want to leave?

DOCTOR
I think, now. (sees Mike look away to his daughter) Your wife will stay with Tina. I think it is important we go now.

7 **EXT. THE BEACH - AFTER SUNSET** 7

Against fading purple light, a cluster of sea birds on the sand, tightly bunched, coo and peck at something unseen. In the background, men run forward, yelling, their flashlights dancing spots of light. The birds squak and lift up into the sky. The men arrive, shine their flashlights down. Mike holds a fragment of flesh up into his light.

MIKE
(wrinkling nose)
This is it...What's left of it.

CONTINUED

7 CONTINUED:

In crisscrossed lights, the men babble excitedly in Spanish at the discovery.

8 EXT. NEW YORK STREET - DAY 8

The honking jarring city. A van pulls curbside. A DELIVERY MAN carries a white plastic CYLINDER dangling customs tags. He enters: "Columbia Medical Center Laboratories."

9 INT. TROPICAL DISEASE LAB 9

DR. RICHARD STONE pulls on mask and gloves and shines a work light forward.

STONE
Let's see what we've got here.

The white cylinder is stencilled "INTERNATIONAL BIOLOGICAL CONTAINER." Stone opens latches, while a technician reads:

TECHNICIAN
Biological fragment from Costa Rica...a lizard bit a child... they want a check for communicable diseases....this her picture of the lizard...

STONE
Okay...

The container opens with a hiss. Stone removes a baggie, shakes out what looks like a frozen green chicken leg, partly chewed.

TECHNICIAN
Oh, very nice. Somebody's dinner.

STONE
(turns fragment with forceps)
Do an X-ray and take Polaroids, then let's thaw the fragment and see if we can get enough blood to do the antibody runs. We'll take it from there. Let me know if there's a problem.

Stone gets up to leave, looks at the picture of the lizard. ALICE, another technician, walks by with glassware in her hands.

CONTINUED

ALICE
Oh, whose kid drew the dinosaur?

STONE
What?

ALICE
(nod to picture)
The dinosaur. Isn't that what it is? My kids draw them all the time.

STONE
This is a lizard, Alice. From Costa Rica.

ALICE
No, look at it. Big head, long neck, stands on its hind legs, thick tail. It's a dinosaur.

STONE
Alice. It's only about a foot tall.

ALICE
So? There were little dinosaurs too. Believe me, I have two boys, I'm an expert. The smallest dinosaurs were under a foot tall. Teenysaurus or something.

Alice looks at the fragment on the table.

ALICE
I'm serious...Has anybody checked it? The Museum of Natural History or..(shrug)..I don't know...You should check it...Who's the world's best dinosaur expert?

We go from the distinctive clawed toe of the specimen to

10 **EXT. MONTANA EXCAVATION SITE - DAY** 10

A CLAWED TOE partially excavated from rock. Identical to **the claw** just seen, until a a human hand reaches in with **a whiskbroom**, and shows us this claw is actually as big **as the hand**. A small ruler is placed alongside it.

ALAN GRANT is bent over the claw. He wears jeans and faded T-shirt, all covered in pale dust; he's a no-nonsense field scientist--- crusty and grumpy. He wipes dusty wire-frame glasses with a knuckle.

CONTINUED

GRANT
Document this exposure before we go further, then take the claws out.

STUDENT
Okay, Alan.

GRANT
Don't rush it: that's a perfect specimen of velociraptor antirrhopus. A vicious predatory dinosaur. (smiling) Call me if you need help.

VOICE (O.S.)
Hey Alan!

Grant stands. moves among COLLEGE STUDENTS who dig with him in the desolate Montana badlands. In the foreground, kids move rocks in wheelbarrows past him. One student comes over with a notebook computer. THE SCREEN shows a yellow outline of eggs in a nests. Data flashes on at the edges of the image, very complicated..

STUDENT
We got tomography of the nest site on D-14 and we want to know if you're ready to go forward. (screen changes to show more data) The p-val is under point one oh.

GRANT
I hate computers. Are you saying a nest is there, or not?

STUDENT
We're not sure. We need another study.

GRANT
No. Forget the computer. Start digging.

TEDDY, another student, covered in chalk dust, falls in step.

TEDDY
Alan, take a look at this.

It's a painting, showing predatory dinosaurs at the edge of a blue lake. An island offshore, where herbivores breed. Grant lowers the picture---to see the same perspective, only now the island in the lake is a hill in the badlands. Where the kids are working.

TEDDY
What do you think?

GRANT
Not bad, except the lake should be milky green.

TEDDY
Milky green? There hasn't been a lake for 65 million years. How do you know what color it was?

GRANT
'Cause it was alkalai. The albedo of suspended bicarbonates would've made it pale, milky green....Just change it, will you Teddy?

TEDDY
How are the dinosaurs?

GRANT
The dinosaurs are good. Except some of them should be eating eggs. These small predators ate eggs.

Grant continues. They pass an egg site, where GIRLS excavate a distinctive conical mound. Nine eggs stick up.

VOICE (O.S.)
Alan? Alan!

He looks down to their camp below. By the field trailer, an attractive woman waves to him: ELLIE SATTLER.

ELLIE
Alan!

Grant waves back, starts down the hill. The two kids stare.

STUDENT
Is she really a paleo-botanist?

STUDENT 2
(nodding)
Professor Sattler...(sighs)...

11 **INT. FIELD TRAILER** 11

Grant follows Ellie into the trailer, which is a field biochemistry laboratory, rows of dishes and equipment, but all of it dusty. Kids work as technicians.

ELLIE
There's a fax coming in from New York you might want to look at...a girl was bitten by a lizard...in Costa Rica ...

GRANT
Costa Rica? A girl?

They stop before the fax machine, which is still going.

ELLIE
Here's the cover letter. This is the picture the girl drew of the animal that bit her....

Grant stares for a moment. Frowns.

GRANT
All kids draw pictures of dinosaurs, Ellie. She was bitten by some lizard.

ELLIE
That's what they thought, too. This is the X-ray of the lizard remains...

Grant stares. Focused now, silent.

GRANT
(to himself)
This acetabulum is definitely saurian. And the metatarsals look distinctly...
(after beat, amazed)
This just might be real....

ELLIE
(nodding)
I thought so, too. It's a long shot...

GRANT
Yeah. A very long shot. (tucks fax in back pocket of his jeans) It's probably just an aberrant lizard, but let's get the specimen, and originals of these X-rays, and then we'll see. Anything else?

ELLIE
Yes. I thought you'd want to know---John Hammond is on his way over here.

GRANT
John Hammond? Here?

KID
(passing)
Who's John Hammond?

GRANT
He is a rich man---a very rich man---who has paid for our excavations here for the last five years.In fact...

CONTINUED

He passes a picture of Grant from a big article in *Time*. "The Great Dinosaur Hunter." It's being used as a dart board.

GRANT
Hey. I thought you guys weren't going to do this any more. Didn't we talk about this?

KID
(not looking back)
Wasn't me.

GRANT
Uh-huh. When is Hammond coming?

ELLIE
(worried)
Actually, he's not coming. His lawyer is coming.

GRANT
His lawyer? Why would he send his lawyer? (beat)..Is he going to cut our funding?

ELLIE
I don't know....(hearing sound of helicopter)...but there he is now.

12 BACK OUTSIDE 12

The helicopter circles noisily, and descends, flaps tent fabric, swirls dust around the site. As it lands, a SMOOTH MAN of 30, wearing an Armani suit, runs beneath the blades.

MAN
Dr. Grant? Dr. Sattler? Don Gennaro, of Cowan, Swain and Gennaro. I represent Mr. Hammond.

GRANT
Come over this way...Ah, don't step there, you're on the skeleton...

GENNARO
(clumsy)
Oh, sorry...Dr. Grant, I need to talk to you. (beat) Oh dear, I'm sorry....

GRANT
(wincing)
That's all right....

CONTINUED

GENNARO
(deep breath)
Dr. Grant...I'm sure you don't want to hear what I'm going to say. I know you think your work here is important. But I hope you'll try and see it from Mr. Hammond's point of view...He has generously supported your research for many years... And he feels justified in his position. Are you following me?

GRANT
(waiting for the axe)
Yeah, only too well....

GENNARO
So please take this in the spirit that it is intended... Mr. Hammond is asking you and Dr. Sattler to come with him for the weekend to a resort he is about to open.

GRANT
To what?

GENNARO
I know it's inconvenient...

GRANT
(incredulous)
A resort?

ELLIE
(gracious)
It's not inconvenient at all...

GENNARO
It's an island off the coast of Costa Rica. It's quite nice, really.

GRANT
(frowning)
It's nice? A resort? (making it sound awful) Do I have to get dressed up?

GENNARO
No, no, it's very informal. But would you and Dr Sattler like to go pack some things?

GRANT
You mean you want us to go now?

GENNARO
Yes. Right now. We've got to meet Mr. Hammond's private jet in half an hour.

12 CONTINUED: (2) 12

GRANT
What's the rush?

13 INT. HAMMOND'S JET. DAY 13

A cabin in his personal DC9, flying through the clouds. Gennaro stands beside a seated JOHN HAMMOND, vigorous 70's, wearing a pinstripe suit. Gracious, flamboyant, persuasive, in constant motion, he has charm to burn.

HAMMOND
The rush? There's no rush at all, Alan. The truth is, I am very excited. Very excited. Let me tell you about this from the beginning. (dramatic pause) For the last five years, I have been working to build a fabulous, fabulous resort off the coast of Costa Rica.

GRANT
I didn't know anything about it.

HAMMOND
No one did. It has been kept an absolute secret. It's very special, very unusual, and I wanted it to be a surprise. I am delighted to say after five long years, my resort is now finished---well, almost finished---and I desperately wanted my friends to see it first. And I thought of you and Dr. Sattler, immediately.

GRANT
(dumbfounded)
You did?

ELLIE
What Alan means is, he's not the resort type. I can hardly get him to go out to a restaurant.

GRANT
I don't like to relax. Drives me crazy.

HAMMOND
Well, I think you'll like this resort, Dr. Grant.

GRANT
(unconvinced)
How long will we be there?

CONTINUED

13 CONTINUED: 13

HAMMOND
Just a day or two. Though you'll probably want to stay longer. I'll show you where we are going. If you'll come this way...
(leads them forward)
I've also brought my grandchildren. (lower voice) Their parents are getting a divorce, and I thought they'd like to get away, and have some fun with us.

14 ANOTHER COMPARTMENT IN THE JET 14

Like an architect's office: blueprints on the walls, a display case in the center, which we can't see because TWO KIDS have their backs turned to us.

HAMMOND
There they are. Tim...Lex...

TIM MURPHY, 11 and bespectacled. LEX MURPHY, a tomboy of 7, wears a baseball hat, her mitt slung over her shoulder.

HAMMOND
Say hello to---

TIM
No kidding! Grandpa said you might be coming...Wow! Alan Grant...

Hammond beams; he's delivered. Grant smiles, shakes hands.

GRANT
Hi, Tim...

TIM
I have your book. "Lost World of the Dinosaurs." It's practically my favorite book.

LEX
Daddy says that Tim has dinosaurs on the brain.

GRANT
(shaking her hand)
Well, I have the same problem.

LEX
Daddy says dinosaurs are really stupid.
(more)

CONTINUED

LEX (Cont'd)
He says Tim should get out and play more sports and stop diddling with his computer.

GRANT
(amused)
I see.

TIM
Chill out, Lex.

ELLIE
(stepping in)
And what do you like, Lex?

LEX
Third base. I played it all year. But I'm switching to first. 'Cause, the last five games, I've been hitting .300...

ELLIE
Three hundred? That's pretty good.

LEX
Yeah, I stopped cocking my wrists. It made all the difference.

Lex calms down as she gets attention.

TIM
So..are you digging now?

GRANT
Yes, actually we just found a very good velociraptor skeleton.

HAMMOND
(privately amused)
Let me show you where we're headed.

LEX
You mean the zoo?

HAMMOND
It's not exactly a zoo, Lex. (leads them to the display case) It's more like a game preserve, a sort of park. It's an island one hundred miles off the coast of Costa Rica, called...

The display case shows the island, as a model.

15 EXT. HELICOPTER - APPROACHING THE ISLAND - DAY 15

HAMMOND
...Isla Nublar. Actually an extinct volcano, though there's still volcanic steam in places...As you see,ocean currents make it permanently covered in mist.

Isolated in the ocean, shrouded in fog, the island has an unworldly look.

HAMMOND
Twenty four square miles, making it the largest privately owned animal preserve in North America...

PILOT
Starting our descent now. Hang on, folks. Landings can be a little rough.

The helicopter plunges into the mist.

16 INT. HELICOPTER 16

It bounces wildly in the thermals. Jagged rock walls close to us, and tree branches reaching out through the mist. Passengers look from one side to the other---it's bad on all sides.

TOWER (on radio)
Five hundred feet...four hundred...

Intermittent clouds block everything, and we see only the flashing flare of the helicopter's own lights. When the fog clears, the cliffs and trees are even closer.

TOWER (on radio)
Two hundred feet...one hundred fifty feet...

LEX
(worried, edge of tears)
Grandpa? Are we going to crash?

HAMMOND
No, Lex, we're fine. Why, I remember when I first started coming to this island, five years ago, we used to have to land by ship, and that was rough.(big jolt) This is nothing. I bet you're not even scared.

LEX
No...Not me.

CONTINUED

Lex looks at Ellie, smiles confidently. Ellie grips her knees, tries to smile back.

TOWER (on radio)
One hundred feet...

HAMMOND
Almost there, Lex..

Below, in the fog, the lighted helipad with its huge glowing X. Inside the helicopter, a RAPID BEEPING SOUND, like a stall alarm, and then the helicopter settles, sound decreasing.

HAMMOND
(beaming)
Ah. Here we are. Safe and sound. Nothing to it, really...

17 EXT. HELIPAD OVERLOOK - MISTY DAY 17

As they start down the hill toward a big overlook, the helicopter almost immediately lifts off again, thundering. Then silence. The CRY of strange birds in the mist. We cannot help but feel stranded. The main vista is socked-in: a sign points out features in a valley we can't see.

HAMMOND
Oh, too bad...there's a wonderful view from here...Well, let's get you settled in at Park Headquarters.

As they climb into parked CONVERTIBLES. Grant hears a faint cry. Not a bird---unworldly. He snaps his head around: what was that? But the car engine starts, drowns it out. They drive off.

18 EXT. PARK HEADQUARTERS 18

Buildings set in a rugged landscape. Though still under construction, it is clearly a fabulous, visionary resort.

19 EXT. VISITOR LODGE 19

Cars drive past a barred FENCE to a magnificent structure, with pyramidal glass skylights.

20 INT. VISITOR LODGE - DAY 20

Grant and Ellie walk through their rooms, furnished in crisp safari/rattan style. Automatically a TV comes on:

CONTINUED

TV VOICE
Hello, and welcome to the exciting new resort from Hammond Genetic Technologies. We hope you enjoy your stay with us.... (etc)

Grant tosses their bag on the bed, looks up at the skylight.

GRANT
Bars in the ceiling...

ELLIE
And bars in the fence. The windows are small, too. It's a little like a prison.

TV VOICE
...surrounded by absolute luxury with tennis courts, swimming pools, putting green, fully equipped gym, jacuzzi and sauna, as well as your choice of four different three-star restaurants...(etc)

Grant presses the button, but you can't turn it off.

GRANT
This must be the future. You can't turn the TV off. Let's get out of here.

21 INT. VISITOR LODGE - GAME ROOM 21

IAN MALCOLM, all in black with buzz-cut hair, plays pool skilfully, with lots of carom shots.

MALCOLM
Ah, you finally arrived. You must be Alan Grant and Ellie Sattler. Ian Malcolm.

GRANT
(shaking hands)
That's a familiar name...

MALCOLM
I'm a chaotician. (deprecating smile) That's what they call us. Mathematicians who study chaos theory.

ELLIE
Did Hammond bring you here, too?

CONTINUED

MALCOLM
Yes. I was surprised he did. I consulted on this project years ago. I told him then his island would be a disaster.

GRANT
A disaster?

MALCOLM
Oh yes. This island's a disaster. No question about it. Chaos theory says so.

ELLIE
I don't really know what chaos theory is.

MALCOLM
It's not difficult to understand...
Umm....(hesitates, looks around)
...Look out the window.

Outside, Lex and Tim play catch by the artificial waterfall that bubbles down to the swimming pool. Sky and clouds beyond.

MALCOLM
When you look at the world, you see two kinds of phenomena. One is the regular movement of objects, like that ball... Mathematics deals with regular movement very well. We can predict the movement of the planets, we can send spaceships to the moon, all that. Right?

ELLIE
Right...

MALCOLM
But. There is another kind of movement in the world, and it's not regular at all. Look at the clouds in the sky, how they change. Look at the waterfall, how it bubbles and churns in the pool....(as the camera pushes in on that) That movement is swirling, changing, unpredictable....

ELLIE
Okay....

MALCOLM
But now chaos theory allows us to understand waterfalls and clouds....

CONTINUED

HAMMOND
(entering the room)
And what does a cloud have to do with my island?

MALCOLM
Nothing, but chaos theory says your island is uncontrollable.

HAMMOND
(amused)
It's not...

MALCOLM
I promise, it is. Complex non-linear systems are sensitive to initial conditions and therefore unpredictable...You might as well ask where that petal in the waterfall will end up...it's absolutely unpredictable. And uncontrollable. And so is this island, Mr. Hammond. Uncontrollable.

HAMMOND
(amused)
Wrong again, Ian. I'll show you why. Are we all ready for the tour?

22 EXT/INT. VISITOR CENTER 22

They enter to recorded dinosaur roars. The interior is large, elegant and unfinished decorated with dinosaur skeletons, with scaffolding still around them. The theme: "WHEN DINOSAURS RULED THE EARTH." Grant looks around, curiosity piqued.

HAMMOND
Our visitor center isn't finished yet, but when it is, it will serve the educational functions of the park...The auditorium is this way...Our show is aimed at a young audience, but you'll get the general idea...

23 INT. AUDITORIUM 23

Padded seats, plush setting. ED REGIS, an enthusiastic guide, in phony safari garb, jumps onstage.

CONTINUED

REGIS
Hi, I'm Ed Regis, I'll try my best to be your guide. You're our very first tour, you know. (back to canned speech) I'm glad you folks have decided to come here to Jurassic Park.

GRANT
(frowning at the name)
Jurassic Park?

REGIS
Most people want to know about the genetic techniques we've used to recreate actual, living examples of those mighty creatures from the past, the dinosaurs.

GRANT
(sits forward, startled)
What?

The room lights go down. Hammond smiles in the dark. Grant whispering intensely to Ellie and Malcolm. Regis continues:

0034

UR

REGIS
Actually, we've made these living dinosaurs with the help of genetic cloning. To explain that, I'm going to need my own clone---Ed Regis.

Another Ed appears, projected on the screen behind him.

REGIS
Hi, Ed.

ONSCREEN ED
Hi, Ed.

REGIS
We've got to help these nice folks understand what we've done at Jurassic Park.

ONSCREEN ED
Okay, Ed...Let's see (peers at audience)... I don't know how much these people know about genetics... Hold out your finger.

REGIS
Why?

ONSCREEN ED
I need some of your genetic material.

CONTINUED

REGIS
Now just a minute here, Ed...

ONSCREEN ED
Your genetic material is the same in every cell of your body. You have a hundred trillion cells. You won't miss a couple.

REGIS
I might.

ONSCREEN ED
Just hold out your finger, Ed.

Onscreen Ed appears to reach forward with a needle, and jab.

REGIS
Ow!

ONSCREEN ED
Don't be such a baby. I just took a drop of blood... (puts it under a microscope) Now let's look at your white cells. You see each one has a nucleus. And inside that nucleus...
(image changes)
...is the genetic material, called DNA. Do you know, one DNA molecule in one little cell is actually six feet long! But it contains all the information to make a complete animal. Like you.
(image changes)
But this molecule has an even more amazing property. It can reproduce itself...
(image changes)
And make another copy. And another cell. And if this new cell were grown into a full organism, we would get...Another Ed Regis! And another! And another!

Onscreen, a new clone. And another. Each new one speaks.

NEW EDS
Hi, I'm Ed....Hi, I'm Ed...(etc)

ONSCREEN ED
Stop! That's enough.

REGIS
You're telling me, Ed.

CONTINUED

ALL THE EDS
You're telling US!

In the audience, Malcolm groans, shakes his head.

REGIS
And I thought to reproduce myself, I had to do it the old-fashioned way.

ONSCREEN ED
Not any more, Ed. We'll do it for you, with just a drop of your blood. Of course, you probably don't want us to do that.

REGIS
No, I don't!

ONSCREEN ED
But it's pretty handy to recreate dinosaurs.

REGIS
Want to tell the folks how we did that?

JUL 31

ONSCREEN ED
Sure. It was easy. All we needed was a little dinosaur blood.

REGIS
Dinosaur blood! Dinosaurs have been extinct for sixty million years. Where can you get dinosaur blood?

ONSCREEN ED
Let's go back...to the Jurassic, to the great age of dinosaurs.

The screen widens to an animated panorama of the Jurassic, and illustrates the following:

ONSCREEN ED
Back then, these big animals attracted lots of ticks and mosquitoes and flies...Which would bite the dinosaurs, and afterward some of them would go sit on a tree branch... and get covered in sticky sap...which would traps the insect. And that sap would harden, after millions of years, into amber, the yellow resin used in jewelry. Often you find insects trapped in amber. In our laboratories...
(more)

CONTINUED

ONSCREEN ED (Cont'd)
We can drill into the amber, and then into the insect's stomach...very carefully...we can sometimes get some blood....Which we analyze in our high-speed computers...And once in a while, it turns out to be blood from a dinosaur. We clone the DNA in our laboratories...and grow it in our special hatcheries...
(image shifts to animation)
and out comes...a baby dinosaur! And he goes to live in Jurassic Park!
(image changes)
That's all there is to it!

Animated dinosaurs applaud. Sustain this dinosaur tableau.

GRANT
I'm sure that's not quite all there is to it.

0031
JU

MALCOLM
Shouldn't we have a more technical discussion? From the person who actually did it?

REGIS
(looking hurt)
If you insist, our chief geneticist, Dr. Wu can show you the actual labs...Didn't you like the show?

MALCOLM
Let's see Dr. Wu.

Everybody gets up to leave although the animals are still projected on the wall; the show is a freeze frame...

24 INT. ROTUNDA - LOOKING OUT AT LABS 24

THE EXTRACTION LAB, the first of several arranged like **spokes** of a wheel. HENRY WU, 35, cool and precise in **white** labcoat, proud of his astonishing accomplishment.

WU
Our work to obtain dinosaur DNA begins here, with physical extraction from amber...

Behind glass, a display of screens set up for visitors. In the BG, we see part of the lab itself, technicians moving, working.

CONTINUED

24 CONTINUED: 24

The screens show scanning microscope imagery, in B/W. Wu speaks rapidly, unabashedly technical:

WU
...using Levine-Loy antibody technique, a method sensitive to the presence of only fifty nanograms of protein material.If the insect thoracic cavity contains saurian DNA, we'll recover it here. Next...

A COMPUTER DISPLAY on the inner side of the rotunda, screens showing high-speed analysis of DNA code.

WU
Our three Cray XMP supercomputers analyze the code, and Hamachi-Hood automated sequencers form the nucleotides in the correct order. Needless to say, we could never do this work without computers...

THE FERTILIZATION LAB. Technicians carry trays among complex equipment. There is elaborate security, with barred sections, double-doors and security locks with keypads. One technician enters a walk-in freezer.

WU
We fertilize here, and then freeze the embryos until we need them. We keep 'em locked in the freezer.

MALCOLM
Looks like a bank vault.

WU
With reason. Each dinosaur embryo is worth two million dollars to another genetics company---if they could get their hands on one. We have elaborate security. We want to keep our dinosaurs right here in Jurassic Park.

THE HATCHERY. Warm infrared light, rocking eggs on tables covered in mist.

WU
When it's time, we insert the DNA into plastic eggs and grow them here in the hatchery.

GRANT
How long does it take them to grow?

CONTINUED

WU
Three months until they hatch. They attain adulthood two to four years after that, depending on species...

MALCOLM
And how many species do you have?

WU
I lose track. Fifteen, I believe. Ed?

REGIS
Yes, fifteen.

MALCOLM
(disbelief)
You lose track?

WU
(unperturbed)
Well, sometimes a species has to go back to the drawing boards, so to speak...And we correct their DNA.

GRANT
(frowning)
Back to the drawing boards?

REGIS
Perhaps you'll show them an actual dinosaur, Dr. Wu?

WU
Yes. (to group) That is, if you'd like to see one of our babies?

25 INT. THE NURSERY 25

A BABY DINOSAUR perches on the shoulder of a FEMALE TECHNICIAN. The dino is the size of a small monkey, striped like a tiger. It stands on hind legs, balanced by a straight tail. It cocks its head and peers at the visitors.

TIM
Jeez...

GRANT
Velociraptor...

WU
Velociraptor, yes. Just two weeks old.

Grant approaches to look; the raptor jumps to Lex's shoulder.

CONTINUED

LEX
Hey!

WU
The babies can jump. So can the adults...

Lex holds the raptor, its face inches from her own. Dark, eyes stare. A forked tongue flicks out. The raptor nuzzles her neck.

LEX
Will he hurt me?

WU
She. No. She's friendly.

GENNARO
(concerned)
Are you sure it's safe?

WU
Oh yes. The babies don't have teeth. They can't even break out of their eggs without the help of the nursery staff.

GRANT
What do they do in the wild.

WU
In the wild?

GRANT
Yes. When they breed in the wild.

WU
Oh, they never do. The animals in Jurassic Park can't breed.

GENNARO
Why not?

WU
Very simple. They're all female.

GRANT
(to Lex)
Do you mind?

He takes the baby and, with Ellie's help, efficiently inspects this animal: feeling the spine, checking the claws of fore and hind limb. Going over the raptor carefully.

CONTINUED

MALCOLM
All female. Umm. I wonder, is that checked? Does anyone actually go out and lift up the dinosaurs' skirts to have a look? How does one determine the sex of a dinosaur, anyway?

WU
Sex organs vary with the species. On the animal you are holding, Dr. Grant, you'll see a very small cloacal opening ventrally...But to answer your question, Dr. Malcolm, we know all the animals are female because we grow them that way. Believe me, the dinosaurs can't breed.

The velociraptor rubs her head against Grant's neck. Grant hands her back to Lex.

GRANT
Fascinating.

WU
You are persuaded?

GRANT
Let's say you've got my attention. Are there any adult raptors?

WU
Oh yes, several. But they're not on the tour.

MALCOLM
Oh? Why is that...

REGIS
(shrug)
Haven't finished their habitat yet. So they're still in a holding pen. Now, I think it's time for us to go to the control room, so you can see how we keep track of the dinosaurs once they grow up.

26 INT. THE CONTROL ROOM 26

A cross between a carrier flight deck and a miniature mission control. In dim light, clusters of monitors, screens and vertical glowing displays. The center of the room is dominated by a huge tabletop MODEL of the park. It is animated with inch-high dinosaurs.

CONTINUED

TIM
Wow...

REGIS
This is the nerve center of Jurassic Park. It's designed to be operated by just one or two people. This is our chief engineer, John Arnold. John, you want to tell our visitors about the control mechanisms in the park?

JOHN ARNOLD, lean, chain-smoking man of 45 in shirtsleeves, turns to the group.

ARNOLD
Sure, Ed. As you can imagine, these are valuable animals. We take very good care of them. And we keep very careful track of them. Let me demonstrate. Name an animal.

GENNARO
(shrug)
Tyrannosaurus rex.

GRANT
You have a tyrannosaurus rex here?

ARNOLD
Of course.

HAMMOND
Can't very well have a dinosaur park without a tyrannosaurus rex....

TIM
(awestruck)
A tyrannosaurus...How big is he?

ARNOLD
(smiling)
Big.

Arnold presses buttons. The vertical glass map glows with a park outline. A blinking spot and code number appears by the lagoon. (It also lights up the animal on the model.)

ARNOLD
There's our T-rex, over by the lagoon now. He tends to stay close to water.

TIM
You have a stegosaurus, too?

HAMMOND
Show him the stego, John.

ARNOLD
Heck, I'll show him every animal in the park.

The map lights up like a Christmas tree, dozens of spots of light, each with a code number.

ARNOLD
That's the current location of all two hundred thirty eight dinosaurs. Accurate within five feet. Updated every thirty seconds.

The computer screen shows a tally: Total Animals 238.

MALCOLM
Very impressive. How's it done?

ARNOLD
We have motion sensors all over the park. And we get direct image recognition off video monitors. Even when we're not watching, the computer is keeping track of where all the animals are.

GENNARO
So the animals roam freely?

ARNOLD
(shocked)
Absolutely not. As in a zoo, we contain our animals with a combination of concrete moats....
(orange bars light up board)
...and electrified fences.
(bright red lines show)
All our fences carry ten thousand volts. The animals know not to go near them.

MALCOLM
But you control everything from here?

ARNOLD
I can run the entire park from this computer, by myself. As a matter of fact, I need only 20 people to operate the whole island. (pauses, puffs cigarette) Hell of a Goddamned system. It was designed by Dennis Nedry, here. Our chief programmer.

CONTINUED

DENNIS NEDRY, 35, is chubby, nerdy, messy, sits at a corner terminal, surrounded by candy bar wrappers and cokes.

MALCOLM
And what are you doing now?

NEDRY
Just cleaning up a few final bugs.

GENNARO
(worried)
What kind of bugs?

ARNOLD
In a big computer system, there are bound to be a few. And we want it to be perfect.
(proudly)
It's really a hell of a system.

REGIS
Now, I see the tour is starting, so unless you have other questions...let's go see dinosaurs!

27 EXT. VISITOR CENTER - AFTERNOON 27

A line of Toyota Land Cruisers comes from an underground garage. Each car pulls up, driverless and silent. BLACK MEN in safari uniforms open doors.

REGIS
This way, everybody, this way.

RECORDED VOICE
Two to four passengers to a car, please....Children under ten must be accompanied by an adult...two to four passengers to a car...

Grant, Ellie, Malcolm and Gennaro get in the first car. Tim and Lex get in the second car with Regis.

INSIDE THE LAND CRUISERS - INTERCUTTING THEM

Entering, Tim whistles: mounted in the dashboard are two computer screens, a CD-ROM, a portable walkie-talkie, a radio transmitter. Odd goggles in the map pocket. The car starts off with an electric hum. Up ahead, the three scientists and Gennaro talk and gesture, excited.

CONTINUED

FEMALE RECORDED VOICE
In keeping with the non-polluting policies of Jurassic Park, these lightweight electric Land Cruisers have been specially built for us by Toyota in Osaka. So now, just sit back and enjoy the self-guided tour.

A trumpet fanfare, and the interior screens flash "WELCOME TO JURASSIC PARK." A sonorous voice intones:

MALE RECORDED VOICE
Welcome to Jurassic Park. You are now entering the lost world of the prehistoric past, a world of mighty creatures long gone from the face of the earth, which you are privileged to see for the first time.

Passengers look forward expectantly, as they pass a palm grove.

RECORDED VOICE
The trees to your left and right are called 'cycads', prehistoric predecessors of palm trees. Cycads were a favorite food of the dinosaurs. You also see bennettitaleans, and ginkcoes. The Jurassic world included more modern plants, such as pine trees, and swamp cypress.

ELLIE
(admiring)
Bennettitaleans...Pretty good...

REGIS
We tried to be authentic...

The Land Cruisers pass fences and retaining walls, screened by greenery to give the illusion we're in real jungle.

RECORDED VOICE
We imagine the dinosaurs as huge vegetarians, eating their way through the swampy forests of the Jurassic and Cretaceous world, a hundred million years ago. But most dinosaurs were not as large as people think. The smallest dinosaurs were no bigger than a house cat, and the average dinosaur was the size of a pony. But for most people, the classic dinosaur is the sauropod, which we are going to see now. If you look to your left...

27 CONTINUED: (2) 27

The cars stop. They all look to the left.

28 EXT. FIRST TOUR STOP 28

Between massive tree trunks, a spectacular view: the sun sinks toward a misty horizon. The lagoon ripples in pink crescents.

A herd of duck-billed HADROSAURS grazes at the edge of the lagoon. They stand on their hind legs to get at high palm trees, then drop gracefully back down on all fours to chew. BABY HADROSAURS scamper around the adults, eating leaves that drop from the larger animals. A classic, tranquil dinosaur scene---it could be taken from any childrens' book.

GRANT
(as it hits him)
My God...

REGIS
Ladies and Gentlemen, welcome to
Jurassic Park.

Suddenly the trees in front of us move! A deep trumpeting sound, and TWO APATOSAURS rumble away from the side of the road. The ground shakes as they walk---their bellowing fills the air. Led by Grant, the passengers rise through the open top of the Land Cruiser, to look up at the dinosaurs far above.

RECORDED VOICE
The big animals you see are commonly
called *Brontosaurus* but they are
actually *Apatosaurus*. Each animal
weighs more than thirty tons---as much
as a whole herd of elephants. They're
the largest land animals in Earth's
history.(etc)

From the apatosaurs' heads, leaves and branches fall down to Grant, who starts laughing in delight. He's laughs hard.

AN APATOSAUR cranes down to peer at this curious laughing man. It never stops chewing. Its slow movements give it a solemn, judicious look. Grant laughs harder than ever. It's infectious, and the others are smiling, too.

The apatosaur pauses, stares...and belches. Grant goes into hysterics. Tears running down his cheeks.

LEX
Is he okay?

CONTINUED

ELLIE
Yes. He just never expected to see
this.

Grant coughs, gets himself under control. Barely.

GRANT
It's true. I never expected to
see...(wiping his eyes)..dinosaurs....

LEX
(staring up, deadpan)
Me neither. My teacher told me they
were extinct.

GRANT
(trying to match her
seriousness)
Mine, too. I was sure they were
extinct.

And he can't help it, he's laughing again.

LEX
(thoughtful)
I'll tell you one thing, though. I
wouldn't want to clean up after them.

0031

Grant is laughing harder than ever.

GENNARO
(in a reverie)
This place is going to make a fortune.

REGIS
We think so.
(to Malcolm)
Fantastic, isn't it?

MALCOLM
I must say. Yes. Bloody fantastic.

As the dinosaurs move, huge legs block and reveal a green parking meter in the jungle: a motion sensor. It blinks at the passing animals.

Inside the car, the dashboard transmitter lights blink, the CD-ROM whirrs, and the screens show images of apatosaurs.

RECORDED VOICE
Now that we've had a look at these
remarkable herbivores, we'll go on to
some dinosaurs that are a little more
dangerous....

28 CONTINUED: (2) 28

The Land Cruisers continue south through the park.

29 INT. CONTROL ROOM 29

Arnold at the console, Hammond watching at the monitors.

HAMMOND
Look at them. They love it! It's a dream come true.

ARNOLD
It must be for Grant.

HAMMOND
Grant doesn't know what hit him. Fantastic.... Those beautiful animals..Oh, I've waited for this day...

ARNOLD
(to intercom)
Transmissions are overheating. Have maintenance check the electric clutches on vehicles BB4 and BB5 when they come back.

JC31

INTERCOM VOICE
Yes, Mr. Arnold.

HAMMOND
You seem a little tense, John.

Arnold pushes chair back, stubs out a cigarette. Clearly tense.

ARNOLD
This is the first time we've actually had visitors tour the park.

HAMMOND
There's no problem, is there?

ARNOLD
Of course not. But you know..(shrug) ...first time the rollercoaster goes around the loops...it's little tense...(lights another cigarette)

HAMMOND
(frowning)
Those are my grandkids out there. Is there something you're not telling me?

CONTINUED

ARNOLD
No, Mr. Hammond. I just want it to go right.

HAMMOND
And it is.

ARNOLD
I've got no problems as long as we keep the raptors out of the park. They're just too dangerous.

HAMMOND
I took your recommendation on that. The raptors are in a holding pen, aren't they?

ARNOLD
That's right. But I still think they should be destroyed.

HAMMOND
Oh, now John...

WU
(entering)
I do, too.

JUR

HAMMOND
Aren't you two overreacting?

WU
We're going to feed them in five minutes. You want to come down there, Mr. Hammond, and look at them again? Because to tell you the truth, they worry me.

Hammond hesitates. He doesn't want to miss the reaction of the people on the tour.

ARNOLD
Good idea. We've got ten minutes before they get to the jungle river, anyway....

30 INT. COVERED RAPTOR PEN - AFTERNOON 30

Hammond stands with Wu before a holding pit sunk in the ground. An electric winch lowers a carcass of meat. Looking down, they see movement in the foliage below, but no animals.

HAMMOND
How many raptors do we have now, Henry?

In the foliage, movement is frantic, as meat descends.

WU
Nine. Highly intelligent, as smart as chimps. They have dexterity with their hands. They're pack hunters. Quick. Smart. Vicious.

The carcass reaches the bottom. Still hidden, the raptors attack it. We have the impression of claws and rapacious tearing teeth. The carcass rises, now a dripping skeleton.

HAMMOND
Extraordinary.

WU
You see what I mean.

HAMMOND
(walking around pen)
Remarkable...So vicious...(shakes head)

In the pit, one clawed hand reaches up to grip the rising winch, hitch a ride...unnoticed. Wu follows Hammond around the rim.

WU
Mr. Hammond, if they ever get out again---

HAMMOND
But we've fixed it so they won't get out again, Henry...Isn't that true? They can't possibly get out, ever again.

Suddenly, A SNARLING RAPTOR hits the fence in a blaze of sparks. It's after Hammond, who spins away, his back to the bars, when a second raptor almost gets him! Snarling up beside his face, hissing in fury and exploding sparks. The raptor falls back. Smoke hangs in the air.

HAMMOND
(wiping forehead)
Perhaps you're right. Perhaps we should do it.

WU
We should've done it a long time ago.

CONTINUED

HAMMOND
Well, we'll do it now, Henry. Right after this tour is finished.

31 BACK TO THE LAND CRUISERS 31

Driving along a ridge, above a fast-moving river.

RECORDED VOICE
To your left, you'll see our Mesozoic jungle river where you may catch a glimpse of a very dangerous carnivore. Keep your eyes peeled, everyone...And there it is... Dilophosaurus.

Two DILOPHOSAURS crouch by the river, drinking. Ten-foot bodies spotted like a leopard. The animals hoot like owls.

RECORDED VOICE
Dilophosaurus is one of the earliest carnivorous dinosaurs. Scientists thought their jaw muscles were too weak to kill, but now we know they are poisonous.

TIM
(grinning)
Hey. All right.

The distinctive hoot drifts across the afternoon air.

LEX
Are they really poison, Mr. Regis?

REGIS
Well, yes, Lex.

GENNARO
(frowning, amazed)
A poisonous dinosaur...(almost to self) I wonder if there's a liability issue...

REGIS
We keep well away from them on the tour.

RECORDED VOICE
Along with such living reptiles as Gila monsters and rattlesnakes, Dilophosaurus secretes a toxin in glands in its mouth.
(more)

31 CONTINUED: 31

RECORDED VOICE (Cont'd)
These amazing animals spit and blind their prey with venom. Unconsciousness follows within minutes. The dinosaur then finishes the victim off at its leisure, making Dilophosaurus a beautiful but deadly addition to Jurassic Park.

Lex looks worried.

32 BACK IN THE CONTROL ROOM 32

Hammond is frowning, mirroring Lex's expression.

HAMMOND
Change that recording about poison. It's too frightening for kids. This is a wonderful prehistoric world. I don't want them to be scared.

ARNOLD
Dinosaurs are a little scary. In reality.

HAMMOND
I don't care about reality. We make the reality. I didn't spend four billion dollars and five years to make a park that scares little kids. Change the message.

33 BACK TO THE TOUR 33

In the distance, TWO TRICERATOPS stand motionless in the shade of a large tree. The horns above each eye curve into the air, looking almost like inverted elephant tusks.

RECORDED VOICE
Those Triceratops are nearsighted, and they'd charge our car if they were close enough to see it! But relax, folks, we're safe enough here. That fan-shaped crest behind their heads is made of solid bone. These animals weigh about seven tons each. Despite their appearance, they're actually docile, and like to be petted.

LEX
Why don't they move? (hanging out window) Hey! Dinosaurs! Move!

CONTINUED

REGIS
Don't bother the animals, Lex...

LEY
Hey! You! Hey! Stupid---

The distant dinosaurs stare dumbly but close to the car, humped over like a rock, AN ADULT TRICERATOPS rises to window height, and trumpets. Lex pulls her head back, chastened.

LEX
Jeez.

The Land Cruiser rumbles forward.

34 INT. CONTROL ROOM 34

Hearing voices of people in the cars. Hammond turns to the model.

0031

HAMMOND
We better move the fences back. We can't have kids yelling at the animals and upsetting them. Even if she was adorable.

ARNOLD
Yeah, she's cute. What do you think, ten feet do it?

HAMMOND
Twenty feet.

ARNOLD
Okay. (beat) What'd you decide about the raptors?

HAMMOND
I think we better get rid of them.

ARNOLD
(clearly relieved)
Good...solves that problem.

HAMMOND
Well, what about our other problems? How's the computer coming, Dennis?

NEDRY
(at his corner terminal)
It's coming...

CONTINUED

HAMMOND
This computer has been nothing but a headache from the beginning.

NEDRY
(looking fixedly at screen)
Well, maybe if you'd paid me my fees when they were due---

HAMMOND
Well, maybe if you had done it right in the first place, Dennis.

NEDRY
I did it right. You kept changing the specs.

HAMMOND
We had to change the specs, Dennis. The computer was malfunctioning.

ARNOLD
Okay, let's not start this again... It's a large system and there are bound to be glitches. (distracting Hammond) You can see, your kids are by the tyrannosaurus area now...

35 EXT. TYRANNOSAURUS PADDOCK 35

Another unearthly landscape, forests and fields and marsh. The light is fading. The Land Cruisers don't stop.

RECORDED VOICE
We'll stop to see tyrannosaurus on our way back, but we are passing her habitat now, and you might catch a glimpse of her to your left. (everybody stares out to the left) There's a bit of luck involved, since tyrannosaurus conceals herself during the day. It's because she has sensitive skin and sunburns easily. Keep looking...

WHAT THEY SEE. An unearthly landscape, faint ground fog...it's clear we are transported back millions of years. But no rex.

RECORDED VOICE
Well, don't worry, we'll have another chance on our way back. Right now, we go to on to a fascinating animal, the stegosaurus!

35 CONTINUED: 35

MALCOLM
What's that ship?

Through a gap in foliage, they see A DISTANT SHIP at a loading DOCK. A few lights.

REGIS
That's our supply ship. It comes every two weeks, bringing food for the animals. They eat so much, we can't possibly grow it on the island.

The sky is darker, lower, and menacing. Growl of THUNDER.

REGIS
Looks like rain. Hope we can finish the tour before it starts coming down.

36 INT. CONTROL ROOM 36

One monitor shows the Land Cruisers on the tour. Another shows the supply boat. WHINE of RADIOPHONE. Move in to Nedry, typing.

RADIOPHONE
Ah, John, this is the Anne B. at the loading dock. Do you read me? Over.

ARNOLD
Reading you, Anne B. Go ahead, Freddy.

RADIOPHONE
Ah, John, looks like there's a storm coming. We've got falling barometric BPF and satellite forecasts plus eight hurricane force winds by midnight. I'd like to head back to the mainland earlier than scheduled.

Nedry's head snaps around. He stares, stunned.

ARNOLD
That sounds prudent, Freddy.

RADIOPHONE
I really think we should leave the island in the next hour.

Nedry mouthes the words: the next hour. He is inexplicably upset; everyone else is matter-of-fact, droning.

HAMMOND
Safety is paramount. If you think you need to leave...

CONTINUED

RADIOPHONE
I think it's best.

ARNOLD
Okay, Freddy, keep us informed.

Nedry bites his lips.

ARNOLD
(to Hammond)
I just hope our tour doesn't get drenched when the storm hits...

Nedry gets up, bolts out of the room. Clear distress.

NEDRY
Excuse me.

HAMMOND
What's his problem?

ARNOLD
He's got a bad stomach. (as door slams) He's sensitive. You shouldn't yell at him, John.

HAMMOND
I didn't yell at him.

ARNOLD
You yelled at him.

HAMMOND
Well. Just a little.

37 INT. HALLWAY - OUTSIDE CONTROL ROOM 37

Nedry looks quickly around, then goes to the next room.

38 INT. THE NEXT ROOM 38

A narrow walkspace on the other side of the control room, so you can get to all the wiring. Big panels with wires. Boxes, unused monitors. In the back, Nedry's little secret place: a monitor shows supply boat. Nedry talks on a phone.

NEDRY
What are you talking about, leaving early? You can't leave early.

RADIOPHONE
Gotta do it, Dennis. The storm.

CONTINUED

38 CONTINUED: 38

NEDRY
But it's all planned! It's been planned for months! Tomorrow at dawn.

RADIOPHONE
There's a storm, Dennis. What do you want from me?

NEDRY
But...

RADIOPHONE
You got something to get on this ship, you better have it here in the next hour.

NEDRY
But I can't! We're in the middle of a tour!

RADIOPHONE
Not my problem, Dennis. Get your stuff here in an hour, or...see you next time.

0031

39 INT. CONTROL ROOM 39

As Nedry comes back in, gloomy, tense.

HAMMOND
(solicitous)
Are you feeling all right, Dennis?

NEDRY
(preoccupied)
Yeah....

Nedry goes to his terminal. Sits.

HAMMOND
I want to apologize for what I said before, Dennis. I was...not thinking.

NEDRY
Oh...okay...Yes, thank you.

HAMMOND
Is everything all right?

NEDRY
Yeah. Fine. (as if changing subject)
Where are they on the tour now?

CONTINUED

ARNOLD
They've just reached the stego paddock.

40 EXT. STEGO AREA 40

The Land Cruisers stopped before a stegosaurus, which stands quietly. A bulky body, vertical armor plates along its back. They walk toward the head.

TIM
Wow! A real stegosaurus!

LEX
Why isn't it moving?

REGIS
He's sick...

LEX
What's he sick with?

REGIS
We're not sure. He's being checked by our park ranger, Mr. Muldoon.

0057

ALONGSIDE THE STEGO - LATER

The stegosaurus' mouth is propped open, and it wheezes as Muldoon scrubs the teeth with a brush like a hockey stick.

MULDOON
(glances back)
The illness? A complete mystery. These stegos are very fragile. It sounds strange, but they get severe tooth decay, then massive infection spreads to the oral cavity, and they die.

GENNARO
(shaking head)
Fatal tooth decay?

GRANT
Fossil skeletons don't show decay.

MULDOON
I know. But there's apparently been a change in bacteria in the last hundred million years...We've lost three animals so far.

Grant runs his hand over the scales, touching the skin. Tim touches tentatively, too.

CONTINUED

Grant examines at the toes: we notice the nails are cracked.

ELLIE
How about dietary change? Any strange plant they eat now?

MULDOON
Not that I know, but I'd be glad for your help, Dr. Sattler. Any thoughts you have. Easy, girl. Got a little spinach between your teeth...

Muldoon plunges his rubber gloved hand elbow-deep into her mouth, comes back out with a huge wad of green. Ellie pokes through the green mush. Lex looks horrified.

MULDOON
(takes a ball of heavy twine)
Now I'll just floss her. Easy...

ELLIE
This is interesting. Melia azaderach. China berry leaves. You have any culture swabs?

MULDOON
Help yourself. In my bag.

LEX
What's china berry?

ELLIE
(almost to herself)
It's a plant with toxic effects on bacteria. It could be changing the microecology of this animal's oral cavity.

LEX
(nodding, worldly)
Oh.

ELLIE
Look here...see this? That's the berry, and see it has a coating...

GENNARO
(to Muldoon)
Any chance this decay problem might be picked up by a visitor?

CONTINUED

MULDOON
Not unless you French kiss her. No, people can't catch it. (stego burps, Muldoon rolls his eyes) Oh, girl...

LEX
(waving hand)
Phew...

REGIS
Perhaps it's time to resume our park tour. (checks watch) It'll be dark soon...

ELLIE
I'd like to stay here for a while... collect some samples...

GENNARO
I have a few more questions about this illness...

0039

MULDOON
I'll bring them people back with me, Ed, if you want to go ahead.

Thunder rumbles.

REGIS
Fine, let's go.(to Muldoon) See you all back at the camp.

They start off. Almost imperceptibly, Ellie blows Grant a kiss. He winks back.

TIM
It's getting dark...Maybe we can't see the rex on the way back.

REGIS
Oh don't worry about that. Have you ever used night vision goggles, Tim? They let you see in the dark.

TIM
Neat!

LEX
I want to use them, too. You get to do everything, Timmy!

The kids start to bicker, climb into the car.

IN THE LAND CRUISERS - LEAVING

Grant and Malcolm look back at the stego.

CONTINUED

GRANT
(shaking his head)
Tooth decay...fatal...

MALCOLM
A small example of things going out of control. Small things.

GRANT
(looking back)
You suppose they're having trouble with other animals...and not telling us?

MALCOLM
Yes. I think there's a great deal they're not telling us. But we'll find it out sooner or later.

41 INT. CONTROL ROOM 41

Hammond stands before big windows that overlook the park.

HAMMOND
Land Cruisers are heading back. Wait a minute, they're stopping again.

0031

ARNOLD
That's right. They make one more stop, by the tyrannosaur. Rest stop.

HAMMOND
How long do they stop there?

ARNOLD
About ten minutes. Then they come straight on home. But they'll be there ten minutes for sure.

Nedry glances at his watch. Frowns. He starts to type at his console. Over his shoulder, we see: INITIATE SEQUENCE.

HAMMOND
Notify the dining room, make sure they're ready. My kids will be starving when they get back.

ARNOLD
The dining room's open. Most of the staff's eating there now. But I'll--

Arnold picks up the phone and hears hissing modem static.

CONTINUED

ARNOLD
What's this? What's going on?

NEDRY
Jeez, hang that up. You'll screw up my data. I'm transmitting.

ARNOLD
You've taken all the phone lines? Even the internal ones?

NEDRY
I've taken the lines that communicate outside. But your internal lines still work.

Arnold punches console buttons.

ARNOLD
Looks like you've got 'em all.

NEDRY
Sorry about that, I'll clear them for you at the end of the next transmission, in about ten or fifteen minutes. I'm gonna get a Coke. (picks up his shoulder bag and heads for the door) Don't touch my console, okay?

He exits. At his console screen: numbers ticking backward..

42 EXT. REST AREA 42

A partially sunken rest area. Everybody gets out of the cars.

MALCOLM
(heartfelt)
Excellent idea...

As he and Grant walk away, the dashboard lights and video screens go out in the car. But nobody's there to see it.

43 **INT. CONTROL ROOM** 43

Nedry's console continues sequentially through labels that turn gray: SECURITY OFF..VEHICLE POWER OFF...FENCE OFF. But nobody's looking at Nedry's console, either. Wu enters.

WU
How's the tour? Our guests going to beat the rain?

CONTINUED

43 CONTINUED: 43

ARNOLD
They're at their rest stop now. Yeah, they should beat the rain.

WU
Looks like a hell of a storm coming.

44 INT. GROUND FLOOR HALLWAY 44

Nedry stops outside the door to the fertilization lab. He holds a ticking stopwatch in his hands. He waits. The red light by the card slot goes out, and the door thunks ajar.

45 INT. FERTILIZATION LAB 45

Deserted; he unzips his shoulder bag and removes a can of shaving cream, unscrews the base. The interior is divided into cylindrical slots. He goes past the barriers---all security is off---and enters the walk-in freezer.

46 INT. FREEZER 46

Shelves of reagents from floor to ceiling. A small nitrogen cold box with a ceramic door. Nedry opens it; a rack of small tubes slide out in white liquid-nitrogen smoke. Embryos arranged by species, in glass and silver foil. Nedry puts two of each into the shaving can. He screws the base shut. The can frosts in his hands; he drops it back in his bag.

47 BACK IN THE HALLWAY 47

Nedry walks out---the coast is clear. Voices in the distance.

48 THE GROUND FLOOR ROTUNDA 48

WORKMEN assemble the dinosaur skeletons. Hammond talks **with them about** the skeletons.

HAMMOND
No, no, it's not a problem...I just wonder if the head has to be in that position, that's all. If it couldn't be more lifelike...

Nobody sees Nedry slip past in the background.

49 INT. THE BASEMENT 49

Rows of Land Cruisers. Nedry goes directly to a corrugated steel rollup door in the wall. It says "Special Armaments Jeep - Park Ranger Only". Nearby is a security card slot, its light out. Nedry rolls up the door, reveals a gasoline-powered Jeep inside. He starts the engine.

50 EXT. IN THE PARK 50

Nedry drives fast into the night. He comes to a gate, marked ELECTRIC FENCE 10,000 VOLTS. He opens it with his bare hands, drives through.

51 INT. CONTROL ROOM 51

Arnold and Wu alone. Relaxing, feet up. Out the windows, fading sun over the park.

WU

So. Everybody's on a break for a while.

ARNOLD

Yeah.

WU

And we have a break from Hammond...

ARNOLD

(laughing)

Yeah...(lights cigarette)..But he's being all right, actually. I mean, you know. Not bad. He's okay. It's just... his baby, this place. He wants it perfect.

52 IN NEDRY'S CAR 52

He drives hard, holds up a stopwatch to check elapsed time. Tires squeal as he takes a turn fast.

53 EXT. REST STOP 53

Lex and Tim stand on an overlook, above the park. Tim fiddles with his goggles, Lex just looks. Hearing squealing tires, she frowns at a car with headlights moving through the darkening park, toward the ship in the farther distance.

LEX

Timmy. Look.

CONTINUED

TIMMY
(fiddling)
Just a minute...

LEX
Look now, Timmy...you don't need those stupid goggles.

TIM
Yes I do.

LEX
Boy are you dumb. Just look.

But Tim continues to adjust his goggles. She sighs.

54 EXT.THE LOADING DOCK - NIGHT 54

Nedry swings the perimeter fence wide. Beyond, in bright light, the ship is tied up to the loading dock. Nedry drives forward, hurries aboard. By the fence Nedry has left open, SMALL HEADS enter the frame. They squeak.

ABOARD THE SHIP, Nedry approaches the captain, FREDDY.

FREDDY
So. You made it. A second shipment, Dennis? You must want to be rich.

NEDRY
(sullen)
They owe me.

FREDDY
And you owe me, my friend.

NEDRY
Just get it to the mainland by morning. And make sure it stays frozen.

Nedry returns to his car. The captain watches him go. Neither sees two BABY RAPTORS scamper up lines onto the ship. Nedry drives away.

55 EXT. REST STOP 55

Tim stares through his binoculars. Lex watches.

LEX
So. Do you see?

TIM
A car going away from the dock.

LEX
Who's in it?

TIM
I don't know. I can't make it out...

WHAT TIM SEES. The dock area, the car pulling away, headlights flaring. He pans back to dock, the ship.

TIM
Hey, the ship! I can see the captain...

LEX
What's he doing?

TIM
Just walking around...He's got something in his hands. Like a spray can.

Tim's pan continues, stops, backtracks. The aft section of the boat is loaded with equipment, separated from the rest of the ship by big cargo containers. Notices movement there.

JUR 00[illegible]

TIM
Uh-oh.

Lex stands impatient by his side.

LEX
What is it?

Tim zooms his lenses, they whirr. He doesn't answer.

LEX
What is it?

TIM
There's some animals on that ship.

Grant is coming over. With Malcolm.

LEX
(first to tell)
Timmy sees animals! On the ship! He sees animals!

GRANT
(casual)
What animals?

In his POV, as he zooms the glasses, the image enlarges, wobbles, but it looks like small dinosaurs, darting and playing among the silhouetted stern structures---

CONTINUED

TIM
They're raptors, I think.

GRANT
(frowning)
Raptors? On the boat?

TIM
That's what they look like. Baby raptors.

MALCOLM
I thought there were no raptors free in the park.

GRANT
Can I see, Tim?

TIM
Sure.

Grant puts on the glasses, fumbles. Tries to make it work.

GRANT
How do you, uh....

TIM
(taking Grant's hand)
It's this knob here...feel it?

GRANT
Yeah. Okay...

The goggles whirr, zoom.

TIM
Look in the back of the boat...

GRANT
I'm looking...But I don't, uh...I don't know, I just don't see---uh oh.

MALCOLM
What is it?

GRANT
Two...I can't tell...Tim, they do look like velociraptors. And the boat is casting off.

REGIS
(coming up)
Sure, that boat's going back to the mainland.

GRANT
(removing glasses)
Better get it back. You have a radio in the car?

REGIS
Sure. Why?

Heading toward the cars, Grant briskly, Regis reluctant.

GRANT
Call the control room and notify the boat. You've got dinosaurs on that boat.

REGIS
Oh, I don't think so, Dr. Grant. (reaches through window takes out radio handset) Control. This is Ed. Control. Over.
(skeptical)
You actually think you saw dinosaurs on the boat?

GRANT
Yeah, I do.

JUR 0031

REGIS
Control. This is Ed. Control. (pause) Hello?

Grant just stares. Regis shakes the headset.

REGIS
Control. (switch knob) Muldoon. Anyone. Control. (shakes the headset) Radio's dead again.

GRANT
Again?

REGIS
We've had some problems with our communications equipment.

MALCOLM
Problems with your communications equipment, health problems with the animals, you have quite a lot of problems...

GRANT
Let's head back. Come on, everybody! Into the cars! How long will it take to get back?

REGIS
About twenty minutes...But I assure
you, there's no reason to be alarmed.

GRANT
(gives him a look)
Come on, kids! We're heading back.

56 INT. FIRST LAND CRUISER 56

Everybody climbs aboard. The whole dashboard is dead. Regis, in front, starts snapping buttons. Nothing happens.

REGIS
(relieved)
Well, no wonder the radios don't work!
We have no power.(picks up handheld
intercom) Dr. Grant?

GRANT
(on intercom)
No power here. Can we call the control
room with these radios? Or Muldoon?

C03
JUR

REGIS
No, it's too far. Beyond range.

GRANT
Can we call anybody?

REGIS
Not until we get power, no.

LEX
You mean we just have to sit here?

MALCOLM
(on intercom)
How long will it take that ship to
reach the mainland?

REGIS
Eighteen hours. It won't arrive until
noon tomorrow. But don't worry. We'll
have power back in a few minutes. Then
we'll straighten out all your
concerns.

57 IN THE ROTUNDA 57

Hammond directs workers around the Tyrannosaurus skeleton.

CONTINUED

HAMMOND
No, no, make it more menacing! More alive! Can't we twist it around so it is menacing that herbivore?

WORKMAN
You mean move it?

HAMMOND
Exactly. So it can bend and (imitates a lunge, jaw thrust forward) threaten the plant eater, you know.

WORKMAN
You want to move the whole skeleton?

HAMMOND
(imitating)
Or just turn it around. A tyrannosaurus rex should be fierce! Snapping! Fierce!

58 IN THE CONTROL ROOM 58

0034

Arnold and Wu look down through windows into the rotunda, where Hammond is a snapping, snarling rex in a pinstripe suit. The workmen appear stunned.

WU
How many times you think he'll make them move it?

ARNOLD
At least ten times. This'll go on for weeks. He's a perfectionist.

Chuckling, they head back to the consoles.

WU
What happened to your monitors?

ARNOLD
What's that?

WU
Your park monitors. They're all out.

Sure enough. Computer screens still glow, but monitors showing views of the park are black. Arnold punches buttons.

ARNOLD
What the hell?...

CONTINUED

WU
You lose power?

ARNOLD
Yeah, but only on the perimeter. I've lost all my outside power. Lights, TV cameras, everything. I can't see a thing in the park.

WU
What about the Land Cruisers?

ARNOLD
I don't know. They must still be at the rest stop near the tyrannosaur hill. If the power's out, they're not going anywhere. Call maintenance and find out what happened.

Wu picks up one of his phones and still hears hissing.

ARNOLD
No phones. That damn Nedry.

WU
John. Look....(pointing)... Your electric fences are off.

ARNOLD
What?

WU
All over the park, it looks like.

ARNOLD
(as it hits him)
My God. The electric fences are off!

JUR 003

59 ON THE MAIN ROAD 59

Rain drums the roof of the Land Cruisers. Water streams down the windows. Bored, Lex writes her name in condensation on the glass. Tim adjusts the night vision goggles, then looks. In shades of electronic green and black, we see the Land Cruiser behind. Then the bright-green foliage and sections of the grid pattern of the fence. Lightning flashes.

LEX
One one thousand...two one thousand...three one thousand...

Thunder crashes, close. Tim scans the side of the road. He sees a claw grip the fence...and another...Regis sees it too.

CONTINUED

59 CONTINUED: 59

A look of panic on his face as he realizes the fences are out.

60 EXT. LAND CRUISERS 60

Regis flees from the side door, ducking his head in the rain. The fence bangs down against the Land Cruiser, pressed by an unseen force, then springs back up.

THE TYRANNOSAURUS chases Regis, both of them disappear down the road into the rain. Then a final scream...

IN THE CARS

Tim and Lex, alone in the car now, stare at each other. Her eyes wide as saucers. The Rex comes back.

GRANT
(on radio)
Tim, what's going on? Tim?

LEX
(wailing)
He's coming, he's coming!

Tim leans over the back seat and yanks the door closed. 2035

GRANT
(on radio)
Get down. Stay away from the windows.
And be quiet.

The tyrannosaur bounds forward, moves between the two cars. Lex watches with wide eyes. The rex circles the Land Cruiser, looking inside, then snaps his head down, shatters the windshield, jarring the kids. The rex moves to the back, sinks its fangs into the spare tire and tears it away--- lifting the rear; it thumps down, with a muddy splash.

GRANT (on radio)
Tim! Tim, are you there?

TIM
(whispering)
We're okay..so far.

The Rex scratches himself, rocking the car, then sees them through the sunroof. He smashes it down and the plastic bubble falls over the kids like a shield, as the rex lowers his whole head into the car; his breath snorts on the plastic; his tongue slaps wetly. He repeatedly pokes his head in---trying to get at the bubble, to pull it away. He fails.

CONTINUED

Frustrated, he attacks the car repeatedly, ramming it with his head. Tim and Lex bounce and roll, gasping. The car goes over. Mud oozes in the windows as the kids scramble up. The big head thrusts in and chomps...upholstery! Now the rex gets his teeth around the side post and lifts the whole car into the air. The Rex tries to slide the kids toward his mouth. They struggle to hang on, but Lex falls through the side window. She lands near the Rex's huge clawed toes, scrambles to her feet, moves away...

Tim in the car is tilted high, loud metal rending, and then everything outside swings crazily---the trunks of the palm trees move sideways---as the car is released.

Grant sticks his head out the window, trying to see in the rain. He blinks his eyes, unable to believe what he sees: Tim's car, high in a tree, one wheel spinning. Grant ducks back in.

MALCOLM
(squinting)
What happened to the car? Could you see what happened to the car?

GRANT
You wouldn't believe it.

JUR 0031

Through the rainy windshield...the rex coming toward them, head down. In attack mode.

MALCOLM
You know, at times one can't help feeling that extinct animals should stay extinct.

GRANT
I know just what you mean.

MALCOLM
It's been a pleasure, Doctor.

Malcolm bolts into the rain toward the rest station. The tyrannosaur sees him, leaps forward. Malcolm's feet splash in the mud. The Rex closes quickly.

61 INT. REST STATION 61

Malcolm stumbles down the concrete ramp to the rest rooms below. He reaches for the key on a chain to unlock the mens' room door. He fumbles, glances over his shoulder. The Rex ducks and charges forward, lifts Malcolm off his feet and tosses him with stunning violence, smashing open the ladies' room door, crashing Malcolm back into the stalls.

62 BACK AT THE CAR 62

Grant is about to run when the tyrannosaur spins back to him, and suddenly the tyrannosaur faces him, roaring! Grant freezes by the open door...The Rex roars again. Grant presses his trembling hands against the door. The tyrannosaur roars, but does not attack. It moves away, then abruptly whips its head back, very close to Grant! The black nostrils flare inches from his face. The muscular jaws open and close.

Somehow, Grant doesn't move. Because he is working it out: the rex can't see him if he doesn't move. Then the big hind leg lifts up and crashes on the roof of the car, slides off with a metal screech, barely misses Grant, and blows the tire. Startled, the rex delivers a mighty kick and the Land Cruiser tumbles over. Grant falls backward, down a hill along with it. He slides into mud, and lies unconscious. Above on the road, the Rex roars triumphant, and moves off.

63 INT. CONTROL ROOM 63

Hammond leans forward over the control panel, intense.

HAMMOND
What do you mean, you can't see what's happening in the park?

ARNOLD
Nedry turned off the monitors in the park. We can't see a thing out there.

WU
(at Nedry's monitor)
We're trying to fix it.

HAMMOND
Look, my kids are out there! There's a storm, they're stuck out there!

ARNOLD
I know, Mr. Hammond, and I'm sure Muldoon will pick them up on his way back in. But Nedry's done something to the code. We need Nedry.

HAMMOND
(his suspicions confirmed)
Nedry! When I get my hands on him...!

64 INT. NEDRY'S CAR 64

Nedry squints through the rainy windshield. He swerves to avoid a dinosaur. The car skids--spins through a fence--and stops. Nedry looks out to see where he is.

65 EXT. THE END OF THE ROAD FOR NEDRY 65

The front wheels are over a concrete embankment. Nedry climbs out, goes to the front of the car to look at how bad it is. He can see in the glare of his headlights, he's stuck. He climbs down the embankment, looks back.

He hears a hooting cry. Nedry looks up, drenched. He hears the hoot once more, and now it's closer. He starts to scramble back up the incline, looks over his shoulder to see:

A DILOPHOSAUR at the bottom of the embankment. Nedry edges slowly away. The dilo jaws puff. The hood flares out. The neck snaps forward---and it spits! Nedry smacked on the shoulder by a dark foamy gob...a second hits the headlamp... then he gets it.

NEDRY
(disgusted)
Jeez...spit...

Scrambling away, he reaches the car door, gives a final glance at the dinosaur...And gets it right in the eyes! A scream of pain--- Nedry covers his face, twists, bangs into the door frame as he tries blindly to enter the car. The spitter stalks him. Nedry gropes his way into the Jeep, but something unseen pulls him backward...out of the car...and he moans in horror. His fingernails claw the seat. He's gone!

66 INT. CONTROL ROOM 66

Hammond glowers at Wu. Computer code flashes by.

HAMMOND
Well?

WU
Without Nedry, it could take hours to fix this...

HAMMOND
I don't have hours. My kids are out there. (thinking of it) Dear God...

ARNOLD
I'm sure Muldoon'll pick them up any minute now. Probably has already.

67 EXT. SOMEWHERE ON THE ROAD 67

Muldoon's jeep is stopped by a fallen tree across the road. It looks much too big to move. Muldoon struggles among the leaves with Ellie and Gennaro, trying to pass a cable under the branches.

CONTINUED

MULDOON
Ready? Heave! Ready? Heave!

GENNARO
(gasping, straining)
I have a bad back.

MULDOON
Doesn't bother me! Ready? Heave! Okay!

Ellie loops a cable under the branches, swings it back...

ELLIE
Okay, got it!

They start back to the Jeep and its winch.

GENNARO
(rubs his back)
You really think you can move this tree?

MULDOON
Sure. Another five or ten minutes now, and we'll be going down this road. Come on!

UR COP

68 EXT. ELSEWHERE ON THE ROAD - NIGHT 68

Lex stares up as Grant climbs a tree toward Tim's Land Cruiser, perched high in the branches.

69 INT. TIM'S CRUISER 69

Tim lies against the passenger door, his face on the glass of the window. Tim rolls over, groggy. He stares down in horror: the ground is far below. He ducks back, and with a crack, the Land Cruiser noses over, tilting. Then it stops. Grant appears beneath the passenger window. He hangs from branches below the car.

GRANT
You okay? (Tim nods) Good. We're going to to get you out of here. Okay? (Tim nods.) Good. Nice and easy, now, son... Let's open this door. Easy...

Tim eases forward. The car shifts. He tries the passenger door. The handle is jammed bent. Grant signals him him to try the rear door, past the seat. He moves slowly. The car lurches. Grant dangles from the front door as a counterbalance. The car stops its movement. Grant lets go, hanging from a branch...the car is balanced...but precarious!

69 CONTINUED: 69

Tim lies against the glass, and moves to the rear door. It's stuck, too. Grant appears below.

GRANT
What's the matter?

TIM
I don't know, it's stuck and I can't...

Suddenly he twists the door handle; the door opens outward; spilling him down. Tim slides out...Grabs, and hangs by one hand from the door handle...the door swings like a hinge.

Lex looks upward, worried.

LEX
Timmy! Be careful!

Hanging beneath the car, Tim closes his eyes, annoyed to hear this advice, however well meant. Then Grant pulls him over.

GRANT
Easy now...

The car rises as Tim's weight releases. Branches creak, but the car holds stable. Then ever so slightly moving again.

GRANT
Let's get out of here.

They climb down fast. Above them the car slowly, slowly upends. The grill noses over like a metal mouth. Now the car is pointing down. And it falls.

Grant is one branch above Tim. He lets go just as the grill smashes down on that branch. And miraculously it holds...but for how long?. They scramble down. Above, the branch cracks, wood splintering. The car moves again. Grant looks up.

GRANT
Jump! Jump!

They let go and fall, banging from limb to limb, grunting at each impact. The Land Cruiser crashes down after them.

70 THE GROUND BELOW 70

Tim lands hard, stunned. Grant falls beside him, grabs Tim and rolls them away as the Land Cruiser smashes down. Grant staggers up, leaning against the tree, gasping.

CONTINUED

70 CONTINUED:

It's been a tough night. Lex comes up and takes his hand, hugs him. Distantly, the Rex roars.

LEX
I'm scared.

GRANT
Me too, Lex.

Another roar. Closer. Crashing sounds in foliage.

71 IN THE CONTROL ROOM 71

Arnold works to get the systems back on. The monitors flicker, but...nothing.

HAMMOND
You still can't see in the park?

ARNOLD
Not yet, no, the systems are---

HAMMOND
---Restore the damn systems! And get my kids back, safe and sound.

ARNOLD
Muldoon should be there by---

HAMMOND
Muldoon! Muldoon! Muldoon should have been back here half an hour ago! I'm tired of hearing about Muldoon!

72 EXT. FALLEN TREE AREA 72

The tree, winched aside enough to allow Muldoon's Jeep to break through to the clear road beyond. Muldoon accelerates.

MULDOON
Finally!

73 EXT. REST AREA 73

Muldoon looks at the two trashed Land Cruisers. Ellie looks in horror. Gennaro stares at this liability nightmare.

GENNARO
What happened?

CONTINUED

MULDOON
Looks like the rex came over the fence. Over there. Attacked the cars.

GENNARO
The electric fence?

MULDOON
Power's out.

ELLIE
(looking in one car)
There's nobody in this one. Maybe they got away.

They hear a groan, and Muldoon turns.

74 INT. REST AREA BUILDING 74

Muldoon runs forward, flashlight swinging. He stops, crouches over Malcolm...ashen but groaning, alive. Flashlight down to legs, to see white bone splinters through trousers.

MULDOON
Come on, Dr. Malcolm. Let's get you back.
(to Gennaro)
Give me a hand. Gently.

MALCOLM
You missed..(cough)..one hell of an exciting tour.

MULDOON
Easy there...easy...

75 EXT. REST SITE 75

With Ellie and Gennaro, Muldoon sets Malcolm into the Jeep. In the distance, we hear the roar of the rex.

MALCOLM
We have to...contact supply ship...the ship...

MULDOON
(to Ellie)
We better take Malcolm back. He's hurt badly.

ELLIE
Of course. Let's go.

CONTINUED

MULDOON
(reassuring)
We'll find the others.

ELLIE
Of course. I know we will.

She looks desolate as she gets into the car. A distant roar.

ELLIE
Is that the rex?

MULDOON
Yeah.

ELLIE
Why is he roaring like that. (sees Muldoon hesitate, as he start the engine) You can tell me. Why?

Muldoon drives away.

MULDOON
That's the sound it makes when it's hunting.

76 EXT. THE PARK - WOODS 76

Grant and the kids run---with the Rex in furious pursuit. Its huge feet splash in swampy water. Our group heads for the trees. where in thick foliage, they have an advantage. The Rex just smashes down trees and branches. Our group dives, slides down an incline. The Rex snaps and snarls to get at them...

At the bottom, they run through swamp water. Starting up an inclined tree, Grant, Lex and Tim are already well off the ground as the Rex comes forward. They climb fast. He almost gets them as they climb, lunging upward, snapping.

The Rex circles the tree, snorting, then lunges upward, almost pushing it over. As the Rex starts to climb the tree, his weight pushes it down.

Grant and the kids jump to a neighboring tree!, getting higher. But the rex still circles below. Suddenly, the rex stops his attack, turns away...Grant and the kids are puzzled. Until they see the rex turns and charges a distant herd of Hadrosaurs.

Everybody leans back against the tree trunk, exhausted.

77 INT. CONTROL ROOM --

Staring at the screens, the vertical map...

ARNOLD
Huh. The rex is among the hadrosaurs. We're going to lose animals.

HAMMOND
Animals..What about the people?

ARNOLD
Nothing yet. They don't seem to be out there.

ELLIE
They're out there.

ARNOLD
Well, they're not moving. If they were moving, I would pick 'em up.

MALCOLM
No, you wouldn't. You'd never pick them up, doing what you're doing.

Malcolm, feverish, gray, sweating. Propped up in a corner of the room. Muldoon starts an IV for morphine.

ARNOLD
(patiently)
Dr. Malcolm. You just got through telling us that two baby raptors got onto the supply boat...

MALCOLM
That's right...

ARNOLD
But we've checked our raptors. And they're all accounted for. We have all the raptors we grew. So there can't be any raptors on the supply boat---

MALCOLM
---Of course there can. For the same reason you can't find Grant and the kids.

ARNOLD
(Lost)
What?

HAMMOND
What are you saying we should do?

CONTINUED

77 CONTINUED:

MALCOLM
How many dinosaurs are you tracking now?

ARNOLD
Two hundred thirty eight. The total number out there.

MALCOLM
So when the computer gets to 238, it stops counting?

ARNOLD
Yes,of course...that's all there are.

MALCOLM
But now you're looking for Grant and two kids. So you should be looking for a total of 241.

WU
(gets it)
I'll be damned. He's right!

MALCOLM
Of course I'm right, I'm *always* right. And while you're at it, search for 300 animals.

WU
Three hundred?

ARNOLD
(shakes head, hits keys)
Searching for...three hundred.

The screen prints: Total Animals: 241. Talk is fast:

HAMMOND
So! My kids *are* out there!

ARNOLD
(relieved)
Yeah. Looks like it, sir.

ELLIE
(soft)
Thank God.

HAMMOND
(to Muldoon)
Go out and get them.

MULDOON
I'll go right now...(looks at map, with flashing dots) Wait a minute. That's not possible...(pointing) they're ten miles from the Land Cruisers.

The screen suddenly prints: Total Animals: 258.

HAMMOND
(sitting forward)
What the hell is that?

ARNOLD
We're picking up more dinosaurs.

HAMMOND
From where?

Total Animals: 269. The vertical map fills with spots.

HAMMOND
What's going on?

MALCOLM
The computer is counting the dinosaurs in the park. All the dinosaurs.

HAMMOND
I thought that's what it always did. You're telling me there are more we didn't know about?

Total Animals: 281

ARNOLD
Apparently.

HAMMOND
How? The dinosaurs can't breed. (to Wu) Can they?

WU
No. They're all female. They can't breed.

HAMMOND
Then where are they coming from?

The screen prints the complete tally: Total Animals: 292

ARNOLD
According to this, we have 292 animals in the park.

CONTINUED

WU
But that's impossible...

MALCOLM
It's not impossible, it's inevitable. Chaos theory says ...(wincing in pain)...you can never control certain phenomena at all. You may be able to engineer prehistoric animals and set them on an island. But you can't control them. No matter how you try, you just can't.

Staring at the board of winking lights, Hammond looks particularly distressed at this speech.

GENNARO
(to Arnold)
Is he right, that this island is uncontrollable?

ARNOLD
No, he is absolutely wrong.

MALCOLM
(loudly, pointing to map)
You can't even find the kids, let alone protect them.

ARNOLD
(to Hammond)
Can we get him out of here?

MALCOLM
You're all sitting here, in the middle of a disaster! Call the ship and get it back here.

ARNOLD
We can't. The phones are still out. We have no communications at all with the outside.

GENNARO
When are you going to get it? We've got to have communications.

ARNOLD
Look. I can shut the computer down, clear memory, and get the phones back right now. But I don't want to shut down until we locate the rex and immobilize him. We've got those people out there.

GENNARO
How long do you have to shut down? To clear memory?

ARNOLD
Maybe 30 seconds.

GENNARO
Thirty seconds? What's the big deal? Shut it down now!

An awkward silence. Nobody will look him in the eye.

ARNOLD
We've never done it before.

GENNARO
What do you mean?

ARNOLD
We've never shut the computer down. I assume it'd come back if we shut it down, but...the computer controls everything...

GENNARO
(realizing)
You're afraid to shut it down.

ARNOLD
(getting annoyed)
You want to take responsibility for shutting it down, Mr. Gennaro?

Arnold flips up a panel of five covered buttons.

ARNOLD
There you go. Thirty seconds off, and then just turn 'em back on. What do you say, Mr. Gennaro?

Gennaro hesitates, looks. Hesitates. Wipes his lip.

GENNARO
Maybe it's prudent to wait.

ARNOLD
Maybe it is.

MALCOLM
You can't hold this thing together. You can't even get your phones to work!

CONTINUED

MULDOON
I think Dr. Malcolm should rest now. Mr Gennaro, you want to help me move him back to the lodge?... Easy, Dr. Malcolm...It'll be fine...

MALCOLM
It obviously will not be fine...

Malcolm exits. Hammond immediately turns, grim:

HAMMOND
(to Arnold)
I want my kids back here, safe and sound.

ARNOLD
And they will be. We can go pick them up, now that the computer has completed its scan...(turns confidently)... and it has identified the non-dinosaur anomalies, which are Grant and your kids....(beat, staring at screen) Huh. They're not showing up.

78 BACK TO THE TREE 78

High in the branches, Grant sits. He glances up at Tim, a few branches above. Tim waves, sits back. Lex is soon snoring softly. Grant raises his arm to look at his watch, but it is too dark to see.

79 EXT. THE TREE - LATER - NIGHT 79

Tim awakens. He looks up, and sees the long graceful necks of six sauropods, moving silhouetted against the full moon. He sits forward, then leans back to sleep again.

80 EXT. THE TREE - DAWN 80

Grant opens his eyes. He's close to the huge beige head of a gentle, cowlike duckbill. Chewing the limb where Grant sits. Its lips touch Grant's ankle. Grant's astonished to see it so close. Unafraid. He watches it eat, and is nudged from behind by the snout of another duckbill, and turns to see

A whole herd feeds around the tree. Babies scamper around the feet of the adults. Sometimes adults bend low and let babies stands on hind legs and eat branches that protrude from the side of the mother's mouth.

CONTINUED

80 CONTINUED: 80

What's attracted them? On a branch above, Tim feeds the animals with leaves.

TIM
(softly)
Pretty neat, huh? (hands Grant a branch) They like the blossoms best.

GRANT
Where's Lex?

TIM
Over there.

81 ON THE GROUND 81

Lex feeds a baby Triceratops grass, and then jumps up on it, giggling, and the baby tosses its head happily and starts to trot, running away with her.

GRANT
Oh boy.

As Grant starts down, the Hadrosaurs trumpet in alarm, and the animals pull back. Grant goes down fast. Tim comes down after him. The herd honks, annoyed. The baby Triceratops swings around. Grant arrives just as it passes him:

GRANT
(jogging after her)
Lex...

LEX
(gaily)
Hi, Dr. Grant!

GRANT
(jogging)
Listen, Lex...stop..

Grant pulls her off the baby. Lex yelps in protest. The baby continues, crests the hill---and is reunited with a very large mother. Lex falls silent. Stops struggling.

GRANT
Come on, Lex. we've got a long trip home. Now if Tim. (looks around) Where is Tim? Where has he gone?

LEX
Honestly, that boy. Just look at him.

Grant follows her gaze: Tim crouches among bushes.

82 EXT. AMONG BUSHES - DAWN 82

Tim stands by something we recognize from the excavations in Montana: a round cone of dried mud, with a dozen broken eggshells at the top. Grant crouches.

TIM
What do you think?

GRANT
It's a nest...no question...

LEX
I thought they couldn't breed.

GRANT
Yeah, well. They can.

LEX
Boy, this island is really a mess.

TIM
(pointing)
One of the babies died, there are the bones...

The small bones to one side jogs Grant's memory. He pulls the folded fax from his pocket and lays it alongside the bones. They look similar in size and configuration.

TIM
What's that?

GRANT
Something from the mainland. We have to get back. Right away. Come on, kids. It's a long walk.

LEX
I don't want to walk. Why can't we take the boat?

GRANT
What boat?

83 **EXT. THE LAGOON SERVICE ROAD - DAWN** 83

A BABY RAPTOR jumps off a sign marked "To boat." Beyond, **a road** runs down to the lagoon, to a dock and a shed.

GRANT
We can get all the way to headquarters by boat. Good work, Lex.

Lex beams. Grant leads them down the road. They hear a curious rhythmic snorting sound.

CONTINUED

83 CONTINUED: 83

Rounding a bend they see the tyrannosaur, leaning up against a tree, staring at them. Grant pulls the kids behind a wide tree.

Grant looks cautiously around. The rex's eyes are open, but the big head doesn't move. Is it dead? The rex swipes at the flies with its forelimb. It's sleeping.

Grant crosses the road, in full view of the sleeping rex, then motions the kids to follow him. They come close to the Rex, when he snorts, and scratches the back of his ear like a dog. The rex shifts his tail...revealing the dock just ahead. As they start forward the tail lifts lazily in the air, and slaps down between Grant and Lex, isolating her. Grant reaches in and plucks her out! They stumble back, landing near the jaws of a dead hadrosaur!

Lex gasps, and Grant claps his hand over her mouth. They run for the shed.

84 EXT. THE SHED AND DOCK - EARLY MORNING 84

Grant unlatches the door, hands orange vests to the kids.

GRANT
Wait here for my signal.

He carries the raft as a rubber cube to the end of the dock. It expands, snaps open with a hiss-whap! The Rex snorts, almost awakens, but settles back. Grant beckons the kids. They come out in their life preservers, and move tensely toward Grant. They climb into the raft, and he pushes off.

85 EXT. LAGOON SWAMP 85

The raft moves among tree stumps, dark fetid water. Tim breathes a sigh of relief. Exploding with tension:

LEX
Nya na na naaa nah!

GRANT
(horrified)
Lex---what are you doing?

LEX
Stupid dinosaur! Nya na na naa nah!

TIM
Lex, shut up!

Ashore, the Rex awakens, sees the raft pulling away.

CONTINUED

CONTINUED: 85

LEX
So what? Dinosaurs can't swim.

The tyrannosaur gets to its feet. Moves laterally into woods.

TIM
Of course they can. All reptiles can swim!

LEX
No they can't.

TIM
They can.

LEX
Can't!

This argument is silenced by an ominous offscreen splash. Moments later, a surging wave rocks the raft. They look anxiously for the rex. The rex glides like a croc through the swamp, and submerges.

They're still looking when the nearby water boils, and the rex rises up, jaws gaping. The surge of water pushes the raft away. Trying to get them, the rex thrashes against nearby trees. One dead tree topples over, just missing the kids, but pinning the raft. Grant and the kids struggle, and free it as the rex lunges forward.

Barred from following, the Rex is frustrated to see the raft get away. The raft floats away.

EXT. ELSEWHERE IN THE PARK - DAY 86

A Binocular view pans the park, and the river. Then it stops. Muldoon lowers the binoculars and walks back to the Jeep.

MULDOON
Good. Finally.

GENNARO
What is it? Do you see the kids?

MULDOON
No. But I see Nedry.

EXT. THE EMBANKMENT - DAY 87

The Jeep still over the lip. Green shapes scatter as they arrive. PROCOMPSOGNATHIDS, no larger than a duck, stand back chittering as Muldoon and Gennaro approach.

CONTINUED

MULDOON
Compys. Scavengers. They like to eat you while you're still alive...But where is our man Nedry?

They start looking, Muldoon in the Jeep. Gennaro to the side bushes. Gennaro sees legs sticking out of bushes.

GENNARO
I found him...

MULDOON
(simultaneous, from Jeep)
I found Nedry...

They look at each other, realizing...

MULDOON
Let's get out of here.

He's taking out armaments from the Jeep.

GENNARO
What about the embryos?

MULDOON
Not here. But we need these weapons. Come on, finally we can give the rex a dose.

The car departs.

88 INT.EXTRACTION LAB - DAY 88

Ellie bent over a microscope, examining the material taken from the stegosaurus. Automated laboratory equipment clicks and blinks around her. She clicks on the UV light, scans the visual field, many cells now glowing.

ELLIE
Huh.

WU
(entering)
Finding anything interesting about our stego?

ELLIE
There's a lot of ruptured cells here, particularly epithelials. And the organelles are all lit up.

WU
You think it might be something they're eating?

CONTINUED

ELLIE
No. I'm running tests (gesture to equipment) and we should know in a few hours, but it looks like defective endoplasmic reticulum. It looks genetic.

WU
(cool)
Really.

ELLIE
You been having any problem with protein metabolism in these animals?

WU
(a beat)
Not that I'm aware. We can ask Muldoon. But don't you think you should take a break? You've been at this all night.

ELLIE
I'd rather be busy. Have they found them yet?

WU
No, not yet. But you ought to take a break.

ELLIE
I'll work a little while longer. Let me know if they find them.

89 EXT. ON THE RIVER 89

The raft drifts downstream, between narrow banks.

TIM
But how can the dinosaurs breed if they're all female? Or did they make a mistake?

GRANT
I'm not sure. But some animals can change their sex under environmental stimuli..

He stares at the shoreline bushes, which shake and move. Tim stares, too, then:

TIM
You mean change from female to male?

GRANT
Yes. Some frogs can do it, for example, and maybe dinosaurs can do it, too.

More rustling. Snorting.

LEX
It's him.

We see the shadow of the Tyrannosaur against the heavy growth. It moves downstream, ahead of the boat, and tries again, butting the branches furiously.

90 EXT. ALONG THE RIVER 90

The tyrannosaur directly ahead, moving among the palm trees by the river. The jeep bounces along. Muldoon driving.

MULDOON
Break out those canisters. We'll give him a full dose to start.

Gennaro opens a Halliburton case. Slim shells each the size of a table candle. Tipped with needles.

MULDOON
Don't prick your finger, that stuff's so concentrated you'll sleep a week.

Muldoon drives slowly closer to the Tyrannosaur, which pokes its head through the branches, trying to get through.

GENNARO
He's following the river...Wonder what he sees in there?

MULDOON
Hard to know...(halts, leaves motor running)...Take the wheel.

He loads one cannister. Gennaro slides behind the wheel.

MULDOON
I'll hit him just behind the auditory meatus. We'll see how it goes from there. (beat, appraising) You all right? (Gennaro nods tensely.) Put your seat belt on.

Muldoon walks ten yards ahead. Steadies the gun against his shoulder. A burst of pale gas. A white streak toward the tyrannosaur. The dart sticks in its neck.

The tyrannosaur turns slowly to them, and bellows in fury.

The sound brings Gennaro right to his feet in panic. Muldoon runs away from the rex. But Gennaro has already put the car in gear and is backing up; Muldoon chases the fleeing car. Just as he gets there, it fishtails 180 degrees, knocks him on his back. The rex charges right over him, the feet landing on either side of him, and continues toward the Jeep.

As Muldoon gets up, Gennaro backs up abruptly. Muldoon rolls, hugs the ground. The Jeep drives over him. When the vehicle clears, Muldoon looks up to see the Rex bearing down on him, mouth low, ready to scoop him up.

Muldoon rolls again, missing the jaws. Gennaro is coming now, he swings the side door wide and slams into Muldoon, picking him up like a sack of mail, and the rex head snaps around to get him, but misses at the last moment!

The jeep speeds away, and Muldoon gets into the car. The rex roars behind them.

MULDOON
I guess one dose didn't do it. Damn, he's strong.

The Jeep heads north, toward the lodge.

91 BACK ON THE RIVER - VARIOUS SHOTS 91

Narrow, and flowing swiftly. Grant squints. Ahead the trees widen, and there's a distant steady roar. The river seems to be changing character... Grant grabs for his paddles.

TIM
What is it?

GRANT
White water!

The raft races forward toward boiling white water.

LEX
I can't swim!

92 EXT. THE RAPIDS 92

A twisting stretch of white water. At the far end, the Rex awaits them. Standing in the river, astride the rocks, water shooting up his massive legs.

CONTINUED

92 CONTINUED: 92

Grant sees what's coming, and tries to stop the raft---grabbing at tree branches, trying to paddle---but the boat moves too fast. It spins, and keeps going. The Rex waits, solid amid roaring water--- like a bear fishing for salmon.

Grant and the kids realize it's inevitable. They are being swept right to the rex. The raft spins and the Rex opens its jaws and lowers its body to the level of the riverbed, as if it is going to scoop them up, but at the last moment it just flops over on its side.

The raft collides with the big head. Snags on the fangs, air sizzles out---it's sinking. They scramble up the rex's shoulder, and across its wheezing body...

93 BACK IN CONTROL ROOM 93

ARNOLD
Okay. The rex is down. Finally!

He grins as he lights a final cigarette, crumples the pack.

MULDOON
I knew I got him. (to Gennaro) It just took him an hour to feel it. But if it hadn't worked, I'd have used these.

JUR 003

Muldoon loads the gun with stubby gray shells.

GENNARO
What's that?

MULDOON
Randler implosives. Usually does the job.

HAMMOND
Look! Look!

Cheers and general jubilation as they see Grant and the kids on the monitor. Climbing over the body.

94 **EXT. THE RAPIDS** 94

The dinosaur's chest still moves; a forearm twitches. Tim sees the canister sticking in the neck.

TIM
He's been shot with a dart.

LEX
Good. He practically ate us.

CONTINUED

Tim watches the labored breathing, distressed to see the huge animal humbled.

TIM
It's not his fault.

LEX
Oh sure. He practically ate us and it's not
HIS FAULT.

TIM
He's a carnivore. He was just doing what he does.

Grant can't help but inspect it, he looks at the back of the head feeling bones, touches the cheek muscles. The tyrannosaur feebly raises his forearm to push Grant away. Grant grabs the arm, holds its clawed hand briefly in his, and then notices the nails. They're cracked. He sets the arm gently back down on the animal.

GRANT
Come on, let's go. It's not far to headquarters now. We're almost home.

95 BACK TO CONTROL ROOM 95

ELLIE
Thank God...They're all right.

MULDOON
I'll go out and pick them up.

HAMMOND
Right away! Right away!

GENNARO
Good, now how about the telephones?

ARNOLD
We'll shut down the computer, clear the memory, and get our phones back. Henry?

WU
(snapping open covers)
Let's do it. Shutting down now.

ARNOLD
Okay. Here we go.

Everything in the room goes out: all the lights, the screens.

WU
(peers at watch)
Waiting thirty seconds...

They stand in the dark, tense. Arnold lights a cigarette.

WU
All right. Memory should be clear.
Let's switch on...

They snap the switches back on, one after another. No result.

GENNARO
Nothing happened.

ARNOLD
Guess not.

GENNARO
What's the matter?

ARNOLD
I don't know. Let's check the book.

GENNARO
Check the book?

Wu gets out a series of fat loose leaf manuals. They open them one after another. Gennaro stares in disbelief.

GENNARO
What are you, kidding?

WU
(discarding first book)
This is setup. You have OS commands?

ARNOLD
(discarding book)
No, submodules only.

GENNARO
You're looking up an instruction book?

ARNOLD
That's right, Mr. Gennaro.

WU
Here we are. OS startup procedures...
Section C-9... 'Powerdown can be reset
from main power switch only.'

ARNOLD
Oh. Okay. Makes sense.

CONTINUED

Arnold gets up.

GENNARO
Where are you going?

ARNOLD
To the maintenance room. We have to reset power from the main power switch at the generator.

HAMMOND
Muldoon, get the kids.

MULDOON
Yes sir. Right away.

96 INT. BY THE RAPTOR PEN 96

Arnold and Muldoon heading toward the maintenance building.

MULDOON
You know where this power switch is?

ARNOLD
Yeah, no problem. Just get back with the kids, or Hammond'll be hell.

As they pass, a raptor attacks---hits the fence with a metallic clang, falls back. The fence rattles afterward.

ARNOLD
They never give up, do they.

Muldoon frowns. He looks along the rattling fence.

MULDOON
No shocks that time...

ARNOLD
Think he noticed?

Muldoon squints, but they have their answer. A crescendo of whoops and shrieks builds the pit, and suddenly the raptors are jumping up at the fence on all sides.

MULDOON
Oh hell.

One raptor leaps up right at them, and Muldoon fires twice at point blank range, killing it. He reloads.

MULDOON
Get going.

CONTINUED

96 CONTINUED: 96

Arnold backs away in horror, to the other side of the fence, and is moving off when a raptor leaps up, grabs him, and drags him backwards over the side. Muldoon leans over and fires down into the pit. Then he sees several jumping up on the gangway. They move toward Muldoon. He fumbles to reload.

97 EXT. IN THE PARK 97

Grant and the kids walk toward headquarters, which they see high on the cliffs ahead. They hear muffled gunshots, and distant cries. They look at each other.

GRANT
Come on, kids.

LEX
(worried)
What is it, Dr. Grant?

GRANT
I don't know, Lex. But I think---

With a scream like a cougar, a SPITTER rears up right in front of them. It drops down again. They turn to run back the way they came, and ANOTHER SPITTER rears up, with another scream. It flares its hood, menacing. They're trapped.

Grant starts laterally into the jungle, pulling the kids. On either side, cat-screams and thrashing in the underbrush. We go faster and faster, until directly ahead, A THIRD SPITTER screams up into view. We dive into ferns to the side.

GRANT
What is this, a convention?

On all sides, screams and hoots. Our group, beneath giant five-foot ferns, listens. Grant slowly peeks out.

Above the ferns, he sees two spitters. They are different: one large and brightly colored, one small and dark. They hoot agreeably, and bob. A third spitter, also large and bright appears at the edge of the fern-field. Immediately, the first spitter screams and flares at the intruder. The intruder matches. The first spitter screams intimidatingly. The intruder drops its hood, backs away.

The first spitter returns its attentions to the small dark one. Gentle hoots. Gentle replying hoots...Grant ducks back down.

CONTINUED

LEX
Are they fighting?

GRANT
Not exactly.

LEX
It sounds like fighting.

Grant looks again, and Tim sneaks a peek, too. Tim comes down with wide eyes.

GRANT
I think they might be preoccupied now.
Come on.

The group starts crawling, beneath the fern cover. Snarls continue. They come to a tree root that blocks their path. They tentatively go over it.

Up above, they slip past the spitters, which are entwining their long necks, doing a complex dance (like mating cobras). Our people slip past.

LEX
Well if it's not fighting what are
they doing? Are they making babies?

GRANT
(relieved)
That's right.

LEX
I thought so.

98 EXT. THE JUNGLE - VARIOUS SHOTS 98

They hurry on. Intermittent explosions and cries.

99 EXT. THE FENCE 99

Marked 10,000 VOLTS, it's the fence Nedry opened. Grant pushes it open, and go toward headquarters. It is ominously quiet. They move slowly.

100 EXT. THE VISITOR CENTER 100

Grant and the kids pause at the entrance to the visitor center. The doors gape ominously wide. They slowly enter.

101 INT. ROTUNDA 101

Gray mist blows. A sign, WHEN DINOSAURS RULED THE EARTH hangs at an angle. General disarray. Grant takes a dead guard's radio and tries it. Softly.

GRANT
Hello, this is Grant. Is anybody there? Hello, this is Grant.

Lex stares at the legs of the dead guard, partially revealed behind the security desk. Radio crackle:

WU (on radio)
My God. Grant? Is that you?

ELLIE
Alan? Alan?

GRANT
It's me. I have the kids. We're okay.

ELLIE
Thank God. Alan, where are you?

GRANT
In the visitor center.

ELLIE
They're here. (beat) Alan, listen. The raptors have gotten free. They may be in the building with you.

GRANT
The raptors?

ELLIE
Muldoon killed three. But there are six left.

GRANT
And where are you?

ELLIE
We're all in the lodge...We've lost some people. We can't find Hammond. He may be dead.

GRANT
Are the telephones working? Because we need to call---

ELLIE
Malcolm already told us. The computer is off. Power is off. Nothing works.

GRANT
Can we get it back on?

CONTINUED

ELLIE

Alan, we have a real problem here. (crackle) Two of the raptors followed us here. They're on the roof. The bars are supposed to be electrified, but the power's off. They're biting through the bars now...

GRANT

Biting through the bars?

ELLIE

Alan, just a minute.(crackle)

102 IN THE LODGE 102

In the skylight above Malcolm's bed, TWO RAPTORS have chewed through one of the steel bars. One raptor grips the end of the bar and tugs, putting his powerful hind limb on the skylight. The glass shatters, glittering down on Malcolm's bed below. Gennaro, head bandaged, removes fragments from the sheets. The raptors snort. Foamy saliva spatters onto the bedside table.

MULDOON

(limping on sprained ankle)

They can't get in until they chew the other bar. Five minutes at most...

WU

If Grant could just get to the maintenance shed...

MULDOON

(staring up)

He can't get there quickly enough. Not to stop this.

MALCOLM

(coughing)

Yes. Can...if...distraction...

MULDOON

Distraction?

MALCOLM

(wincing)

At...fence...outside...

WU

Wait a minute. He's right. We have two raptors here. There's four more out there somewhere.

(more)

WU (Cont'd)
If we could draw them here, Grant could go to maintenance and turn on the power. It might work!

MULDOON
Draw them here? Who's going to be the bait?

WU
Your ankle's shot. I'll do it.

ELLIE
You're the only one who knows how to turn on
THE COMPUTER. YOU NEED TO TELL GRANT WHAT TO

MULDOON
No, I don't think so.

ELLIE
Why? Think I can't do it? (bends over, laces her running shoes) Just don't tell Alan. It'll make him nervous.

She heads for the door with Muldoon, as Wu takes the radio.

WU
Alan, are you there? This Wu speaking.

103 BACK TO THE LOBBY 103

The lobby is silent, chilly fog drifting past them.

GRANT
I'm here.

WU
Listen. We need you to turn on the power, in the maintenance building.

GRANT
Okay.

WU
We think we can draw all the raptors down here to the lodge. Give us two minutes. Then it'll be clear for you to go to maintenance.

GRANT
Okay.

CONTINUED

103 CONTINUED: 103

WU

Leave the kids in the cafeteria. Take the radio with you when you go. Call me when you get to the maintenance building. I'll tell you what to do.

GRANT

Okay.

Grant turns the radio off.

GRANT

Come on, kids.

104 INT. CAFETERIA 104

Dining-room tables and chairs, and beyond a pair of swinging stainless-steel doors, with little round windows in them.

GRANT

Stay here. I'll only be gone about five minutes. Okay?

Grant gives them a cheerful smile, turns away.

LEX

(smiling bravely)

Don't worry about us, Dr. Grant. We'll be fine.

As the door closes, the cafeteria becomes dark. Lex clutches his hand. He leads her forward.

LEX

Timmy, you think we can find some food?

TIM

Like what?

LEX

I don't know, maybe ice cream.

They go deeper into the dining room.

105 EXT. THE FRONT OF THE LODGE 105

Ellie steps out into chilly mist. Directly ahead, the bars of the fence, already pale in the fog. Beyond, the landscape turns milky white. The gardens are eerily silent. At the limit of her vision, almost lost in the fog, a ghostly-pale shape: a raptor.

CONTINUED

105 CONTINUED: 105

MULDOON
They're out there.

ELLIE
(opening the gate)
Maybe they'll know this sound.

The metal hinges creak loudly. She closes it again, opens it. More creaking. She leaves it open. Two raptors appear, but don't approach closer. Ellie steps through the gate, going outside the bars.

MULDOON
I wouldn't do that....

ELLIE
We've got to get all four down here.
Maybe they'll know this sound...

106 EXT. BEYOND THE FENCE 106

She scuffles her feet loudly on the gravel. Behind her, the fence disappears fast in the fog behind her. She's twenty yards from the fence now, the mist like light rain. She moves through a world of shades of gray. Muscles in her face taut. Her eyes straining. Looking for anything..a leaf moving...anything...

The raptors attack in utter silence. The first one charges from the foliage at the left, and Ellie whirls.

107 BACK AT THE LODGE FENCE 107

Hearing running feet, Muldoon opens the gate. Ellie emerges from the fog, running flat out. Muldoon slams it shut as she races through, and she hits the building and turns in time to see three raptors smash snarling against the fence.

MULDOON
Good work!

He taunts them, snarling back, driving them wild. They fling themselves at the fence, leaping, and one of them nearly makes it over the top. Ellie gets to her feet, blood running down her leg.

ELLIE
Three animals here---and two on the
roof. That means one is still
missing! There's one more raptor!

The raptors at the fence snarl viciously.

108 EXT. NEAR MAINTENANCE BUILDING 108

Grant moves quickly into the mist, hearing distant snarls. A raptor can attack at any moment in this fog. Up ahead, the rectangular maintenance building emerges.

109 EXT/INT MAINTENANCE BUILDING 109

Grant steps inside a door. He listens, hears nothing. He raises his radio and speaks quietly.

GRANT
This is Grant. I'm inside.

WU
(on radio)
All right. Good. If you look straight ahead, you'll see a metal walkway with railings. Go along the walkway.

Grant walks out the walkway, like a metal gangplank over darkness.

GRANT
I'm going.

WU
(on radio)
Be careful...we can't account for one raptor. It may be in the building with you.

GRANT
Great.

110 INT. THE KITCHEN 110

Tim opens big walk-in refrigerators, one after another. He finds all kinds of food, cartons of milk, stacks of vegetables, T-bone steaks, fish...

LEX (O.S.)
Timmy...

He tugs open the next refrigerator, opens it to see a walk-in freezer: a whole room, freezing cold.

TIM
(annoyed)
Will you wait a minute? I'm trying to find your ice cream.

LEX
(whispering)
Timmy...something's here.

CONTINUED

Tim hurries out of the freezer. Lex points to the door. We hear a low hiss, like a snake. Tim creeps to the kitchen door.

In the dining room, A RAPTOR moves among the tables. It's alert, head moving with abrupt, bird-like jerks. From time to time, the raptor looks below the tables. A sniffing sound. Then the head snaps up again. It's coming toward them...

Tim turns back, pushes Lex into a cupboard.

TIM
(whispers)
Stay here!

LEX
(panicked whisper)
Why, what are you going to---

TIM
Never mind!

He shuts the cupboard, runs for the refrigerator. He grabs a handful of steaks and hurries back. He places the first steak on the floor, moves back, places the second... He sees Lex peeking around the cupboard door, waves her back. He places a third and fourth steak, moving deeper into the kitchen.

The hissing is loud. A clawed hand grips the door. The big head peers cautiously around.

Tim stops. He's had no time to conceal himself. Very slowly, Tim sinks beneath the stainless worktable...The raptor jerks its head around, looks directly at Tim. Tim freezes.

The raptor stands motionless in the doorway. It seems like forever. The animal silently yawns, throwing back its head, exposing rows of razor-sharp teeth. The nostrils flare.

The raptor steps forward---directly toward Lex! It must smell her! The raptor pulls open the cupboard door, and plunges its head in--- with a great banging of pots and pans! It pulls out. Pans clatter at its feet.

More banging inside the cupboard. Lex is crawling, getting away.

Outside, the raptor follows her sounds. It pulls open a second door, snarls and jerks forward...its whole body shaking as it bites...Lex screaming...Tim horrified. The raptor comes out with something in its teeth, tugging and jerking at it. Tim can hardly bear to look.

CONTINUED

But it's the baseball mitt! The raptor sniffs it, then tears it between its claws, noses it away, chases it, like a game ... and finds the first steak.

Tim doesn't move. He stands frozen in a half-crouch.

The raptor eats the steak, T-bone and all. Raises its head, sees the second steak, moves quickly forward. Bends down. Silence: the raptor doesn't eat it. The raptor moves quickly to the third steak, dips its head, and moves on--- coming closer to Tim, who holds his breath. The dinosaur is just a few feet away. We see scary details: small twitches in the flank muscles. Crusted blood on the claws.

The raptor turns, seems to look right at Tim. The eye scans the room. It sniffs, then turns away. The raptor ignores the last steak, and moves to the open freezer. Smoke curls along the floor toward the raptor's feet. Feeling the chill, one big foot lifts, then comes down again. Curious, the raptor goes enters! The head, the body disappears, and finally the stiff tail.

Tim sprints, slamming the locker door shut, but he catches the tip of the tail! The door won't close! The raptor roars, a terrifying loud sound. Inadvertently, Tim steps back, and the tail slips inside. Tim shoves the door and it clicks! Closed!

TIM
(screaming)
Lex! Lex!

The raptor pounds the door, thumping steel. Tim leans his body against the door handle, holding it shut. Lex comes up.

TIM
Get the pin! The little pin!

The raptor roars, the sound muffled by the steel. It crashes against the door. The pin dangles, swinging on a chain.

LEX
I can't see it!

TIM
Feel for it!

Her hand reaches up, groping, her breath in panicky gasps as the raptor slams against the door and the door opens!--- but in the moment of recoil Tim slams it shut again.

LEX
I have it!

CONTINUED

She pushes the pin through the hole. The dinosaur slams again. The steel wall hinges creak, but hold. The raptor is locked in.

Tim takes her hand, and they exit.

111 INT. MAINTENANCE ROOM 111

The cover snaps open on the big main power switch. Grant flips it. There is a hum. The generator starts. But no lights.

GRANT
The generator's on. But why haven't the lights come back on?

WU
Because. We turned the computer off manually. Now the computer has to be turned back on manually.

GRANT
I don't know anything about computers.

WU
Go back to the control room, and I'll talk you through it.

GRANT
I have to go back to the control room?

WU
Yes. And turn on the computer.

GRANT
Don't you think this is a little complicated?

WU
Please hurry, Dr. Grant.

112 **AT THE LODGE** 112

The raptors have nearly chewed through the second skylight bar. They can now poke their heads through the shattered glass. Wu runs to the front door. Muldoon is inside by the window, panting. We now see the extent of his leg injury; he has a raptor bite. Outside, Ellie still taunts the dinosaurs.

WU
Grant got the generator on! He's on his way back now! (throws open door) Grant got the generator on!

CONTINUED

ELLIE
(entering)
Great! Fantastic!

WU
We'll have the computers back on in a minute or two! We're going to make it!

MULDOON
Shut that bloody door!

Too late. A raptor jumps down from the roof and Wu is yanked bodily out the door. Muldoon looks out and sees Wu is lying on his back, feebly reaching up to push the big head away as it eats him. Muldoon slams the door. Ellie looks horrified. Hearing whooping, they go to the windows.

They see that the three raptors outside the fence are now running away. Back to the main complex.

ELLIE
Uh-oh.

113 EXT. MAINTENANCE BUILDING 113

Grant peers in the fog. He hears the snarls of the raptors. Moments later, they run past him toward the visitor center.

114 EXT THE VISITOR CENTER 114

The raptors cluster by an industrial vent. They listen to meweling sound coming through the vent, then move off.

115 INT. ROTUNDA 115

Tim and Lex exit the cafeteria. As the raptors come in, Tim and Lex move toward the partially assembled skeletons. They hide behind translucent plastic sheeting.

They see two raptors enter the kitchen. Whispering:

LEX
Timmy, what should we do?

TIM
Sssh.

LEX
I'm scared! I don't want to stay here.

CONTINUED

TIM

Of course you're scared! I am too!

LEX

I don't want to stay here.

Across the room, the third raptor waits in shadows. It hears whispers, turns toward them.

Through the plastic, they see the shadow of the raptor. It tears the plastic. Lex screams. They push at the scaffolding. Pipes clang and roll across the floor. The raptor backs away, then turns as it hears a voice.

HAMMOND (O.S.)

If I could have your attention, please. I'm John Hammond, and I'd like to share a few ideas with you about Jurassic Park. What it all means. So if you would bear with me for a moment..

The two raptors come out from the kitchen, hearing this.

116 INT. AUDITORIUM 116

Empty. Hammond projected onscreen. The raptors silently enter.

ONSCREEN HAMMOND

Oh, I know you're eager to see all the marvels that Jurassic Park has in store for you. So I will be brief. You should realize, first of all, that what you are about to see is entirely authentic. Nothing has been made up; these are real dinosaurs, ladies and---

IN THE PROJECTION BOOTH

Hammond, badly injured, surrounded by electronic equipment. The side of his head bloody. Lex's screams have roused him to start the show as a distraction. Cautiously, Hammond looks out---

The door slams open. The raptors come into the booth, snarling.

ONSCREEN HAMMOND

---gentlemen. Through the wonders of modern genetic science, you experience them just as they were, a hundred million years ago, when these magnificent creatures ruled the planet, long before the arrival of mere, puny man.

CONTINUED

IN THE AUDITORIUM

Tim and Lex look in, hear Hammond's screams.

ONSCREEN HAMMOND
And what creatures they are! Some might say they are the very perfection of God's creation, but certainly there has been nothing since to compare to them---
(screen blurs)

ONSCREEN ED
---called DNA. Do you know, one DNA molecule in one little cell is actually six feet long! But it contains all the information to make a complete---
(screen blurs)
Welcome to Jurassic Park! We hope you will enjoy our stay here...

Tim and Lex run back to the rotunda and collide...with Grant!

117 INT. ROTUNDA 117

GRANT
Come on.

TIM
Where are we going?

GRANT
To turn the computer on.

118 INT. MAIN CONTROL ROOM 118

Entirely dark except for the consoles, which show the identical screen: rows of complex labels. Grant moves forward, staring at the computer screens. Forbidding complexity.

GRANT
Jeez...(on radio)..This is Grant. We're in the control room. Tell us how to turn the computer on. (silence follows) Hello?

MULDOON
Ah, we have a problem Dr. Grant. Nobody, ah, who is here knows how to do that. How to turn the computer on.

CONTINUED

GRANT
(incredulous)
What about Arnold and Wu?

MULDOON
They, ah, didn't make it.

Grant takes in this news grimly.

MULDOON
I think it's supposed to be... so you can work it out.

GRANT
I can't work it out.

Tim has been inspecting the console. He presses keyboard, nothing happens. He touches the screen: it blinks and changes.

TIM
Maybe I can try.

GRANT
We're going to try..(approaches consoles, looks over Tim's shoulder)
You know about computers, Tim?

TIM
Yes. I know something.

JUF

Lex is shaking her head in silent concern. But Grant knows it's their only chance.

GRANT
Let's do it, Tim.

TIM
Okay.

Tim touches; the screen changes. He gets menus, and submenus. Tim gets some effects: minimal room lights come on; the colored map glows; one monitor shows the raptors on the visitor lodge roof. Another shows inside the room: Malcolm in the bed, Ellie and others standing by. Looking up.

MULDOON
(on screen using radio)
We haven't got a lot of time. Get that power grid on Dr. Grant, if you can.

They hear the raptors snarl, see one of the long heads duck through the glass, enter the picture from the top.

CONTINUED

GRANT
Can you find the power grid, Tim?

TIM
I'm trying.

Tim is going fast, his fingers flicking on overlapping windows, more layers of submenus. Incredibly complex. He's shaking his head, frustrated.

GRANT
What's the matter?

TIM
It won't let me turn it on.

GRANT
Why not?

TIM
I don't know. It's giving me error messages.

Onscreen, repeated messages flick up:
POWER GRID F4 (VISITOR LODGE) CANNOT BE TURNED ON.
(POWER INCOMPATIBLE WITH COMMAND ERROR.)

GRANT
Keep trying.

LEX
(at window)
Look.

Grant sees three raptors coming up the rotunda staircase.

GRANT
There are six raptors left, and two are at the lodge..

LEX
And we locked one in the freezer.

GRANT
Did you!... That means those three are the only ones left.

LEX
They're coming up here...

GRANT
I'll take care of them. (exiting) Keep at it, Tim.

Tim barely nods: he's focused entirely on the screens.

119 IN THE LODGE 119

The raptors have chewed through the second skylight bar. They can now poke their heads entirely through, and lunge and snarl at the people below. Then they pull back, and resume chewing metal.

MALCOLM
(grimly)
It won't be long now. (on radio) How's it coming there, folks?

120 INT. ROTUNDA - TOP OF STAIRS 120

Grant sees the raptors at the top of the stairs.

MALCOLM (on Grant's radio)
How's it coming there, folks?

Grant swears under his breath. But the raptors have already heard it, and start coming toward him fast! Grant looks around. No way out except...

THE TYRANNOSAURUS SKELETON

Grant climbs over the balcony, onto the unfinished skeleton. He clambers noisily down, hanging from the rex jaw, swinging from rib to rib. He is most of the way down when the raptors see him. Two run back down the stairs. The third leaps onto the skeleton, and it topples over under the added weight.

Grant uses the collapse that as a diversion. He runs off. The third raptor emerges from the skeleton. It's unharmed. All three pursue Grant.

121 INT. EXTRACTION LABORATORY 121

The room where Ellie's experiment is in progress. Rows of stereo microscopes in green light, the high-res screens showing giant black-and-white images of insects and cells. Grant runs through the laboratory. The raptors pursue him, past screens that still blink endless sequences of computer-deciphered DNA code. We hear radio over:

TIM (on radio, O.S.)
What are you going to do?

GRANT (on radio, O.S.)
I spent my whole life studying these animals. I've always had a theory they ate eggs. I'm going to feed 'em.

TIM
Will that work?

122 INT. THE HATCHERY LABORATORY 122

Beneath red infrared lights, the eggs rock in steady motion. Mist drifts over the tables to the floor.

GRANT
(low)
I sure hope so.

Grant hides in the glass-walled laboratory at the rear. His clothes glow in the ultraviolet light.

In the main room, the raptors silently pass between the tables of eggs. They spread out, move in a coordinated way, ducking to peer beneath the tables. They don't eat the eggs.

Grant crouches, peering around a glass-and-metal hood, then notices the hood itself is marked with a skull and crossbones. CAUTION POISON and BIOGENIC TOXINS. He sees bottles of poisons.

Grant looks from the raptors to the poisons. A plan! But the hood is flush against the table. Grant can't slip his hand under it. He sees no handle, no way to open it. Then he sees a covered metal fixture sunk into the surface of the table. He flips up the cover, sees a button, presses it.With a soft hiss, the hood slides upward, to the ceiling.

Bottles of poison glow pale green. A dish with syringes, each containing green fluid. Grant takes a fistful of syringes. He pulls a plastic needle cap off one with his teeth.

Reaching up into the mist, Grant takes a football-sized egg from the rocking table. He injects. The egg glows faint blue. Grant rolls the glowing egg along the floor, toward the raptors' legs. The raptors hear it. They jerk their heads around, listening.

The egg stops short of the dinosaurs. They ignore it.

Another injection, another roll. This egg comes to rest, clicking gently against the toe claw of one raptor looks down in surprise, then ignores it. Moves on.

Grant rolls a third egg fast, like a bowling ball. The egg rattles across the floor. One animal hears the sound---ducks down-sees it coming---and instinctively chases the moving object, gliding among the tables to intercept the egg as it rolls. The raptor bites into it, crushing the shell.

The raptor stands, pale albumen dripping from its jaws. Licks its lips noisily, and snorts with pleasure. It bites again, and laps the egg from the floor. But it doesn't seem to be in the least distressed.

CONTINUED

It bends over to eat again from the broken egg on the floor. Grant looks down to see what will happen...From across the room, the raptor sees him. The big head freezes, and snarls.

It moves toward Grant, crossing the room in long, incredibly swift strides, when suddenly it makes a gasping, gurgling sound and pitches forward onto the ground. Foam bubbles from its mouth. Choking sounds. The head flops back and forth. The tail slams and thumps in spasms.

The other raptors in the room are frozen in mid-action. They listen to the dying animal. One moves to the fallen raptor, bends over it, puzzled. Cautiously, it looks at the foaming head, the twitching neck, the heaving ribs.

An egg rolls towards the second raptor's feet. It bites it. Glowing material drips down its chin. Stricken instantly, it pitches forward, knocking over a table. Dozens of eggs rolls across the floor. Grant looks in dismay: eggs everywhere.

Grant has one final syringe. The last raptor snorts---it has spotted him. This raptor does not move for a long time, it just stares. And then slowly, quietly comes forward. Stalking him. Bobbing up and down, it moves deliberately, cautiously, with none of the swiftness that it displayed in a pack.

The raptor never takes its eyes off Grant. Grant's gaze is fixed on the raptor, as he moves slowly laterally. Grant tries to keep as many tables as he can between himself and the advancing animal.

As Grant maneuvers, he feels the radio bulge in his pocket. He takes it out, sets it aside, and then—takes it back, turns it on.

GRANT
(softly)
Hello. This is Grant.

ELLIE (on radio)
Alan? Alan?

GRANT
(softly)
Listen. Just talk.

He pushes the radio across the floor, toward the advancing raptor. The raptor continues toward Grant.

ELLIE (on radio)
Alan, is that you?

CONTINUED

The tinny voice makes the raptor pause. It sniffs the air, as if sensing someone else in the room.

ELLIE (on radio)
Alan... can you can hear me.

The raptor turns away from Grant, toward the radio, as if it were another person. The animal is very close.

ELLIE (on radio)
Alan, listen to me....Alan?

The raptor pokes at the radio on the floor. The big tail swings above Grant's head. He reaches up and jabs the syringe deep into the tail, injects the poison.

The raptor shrieks in fury, whips its tail---and smacks Grant in the head. He reels under the tables. With frightening speed the raptor spins back toward Grant, wide jaws snapping---they close on the table leg nearest Grant--- the head jerks up, and the table is flung away. Grant is on his back, completely exposed. The raptor roars, raises its head so it bangs into infrared lights above, making them swing crazily.

ELLIE (on radio)
Alan?

The raptor lifts its clawed foot. Grant rolls. The foot smashes the radio, spattering sparks. The raptor snarls in fury. Grant comes to rest against the stainless steel wall, nowhere else to go, and the raptor leaps forward, raising its feet in attack. And it topples backward. Wheezing. Foam comes from its mouth.

123 IN THE CONTROL ROOM 123

The whole screen is flashing yellow as Grant enters.

GRANT
What happened?

TIM
I don't understand, I have to set the power grid and it is doing this thing.

GRANT
(shaking head)
I don't know anything about computers.

Tim touches the screen rapidly. On one video monitor, we see the boat moving closer to a dock on the mainland. But on the other main monitor, the raptors look down from the lodge ceiling. We hear their snarls.

CONTINUED

LEX
Do something, Timmy.

TIM
I'm trying...

He pushes INFO, gets a copyright notice. He pushes FIND. More stuff. Pushes GO BACK. He's getting nowhere at all. Frantic, sweating, he pushes buttons.

MULDOON (on radio)
How's it coming? We need that grid.

Tim pushes 'ELECTRICAL MAIN,' gets a complicated screen.

GRANT
What are you doing now?

The whole screen is starting to flash red. Tim pushes Main Grid The computer answers: MAIN POWER GRID NOT ACTIVE/AUXILIARY POWER ONLY.

GRANT
Main power's not active? But I already turned it on.

TIM
I guess I have to do it here, too. Who knows....

The screen is still flashing. He pushes buttons. The computer answers: 'Main Power Activated.'

The room lights comes on. The monitor screens stop flashing.

LEX
All right!

On the video monitors the raptors are almost through. He hears the sound of the bars bending in the lodge, and the raptors snarling. Tim gets the grid for the lodge, he pushes the right numbers. The computer responds: ACTIVATING LODGE GRID H4 NOW.

TIM
That should do it.

But nothing happens.

TIM
(throwing up hands)
That should do it! I give up!

CONTINUED

123 CONTINUED: (2) 123

And it does: the video monitor flares white in an explosion of sparks, sputtering down from the ceiling of the hotel room.

124 INT. THE LODGE 124

The raptors explode in a shower of sparks, and Ellie rushes to get Malcolm out of the hot cascade of sparks. The raptors shriek and die.

125 BACK IN THE CONTROL ROOM 125

Jubilation, shouting. Jumping up and down.

GRANT
(slaps Tim on back)
That's it. That's it! You did it!

Lex, a little jealous of the attention to Tim, breaks the mood.

LEX
(pointing at screen)
What about the ship?

GRANT
The what?

On the monitor, the ship is close, preparing to dock. Crewmen heading out to the bow, preparing to tie up. Tim scrambles back to his seat, and studies the screen. He presses buttons.

TIM
This one is easy.

Names and numbers spill over the screen, an enormous directory. A dial tone, then the tone of the numbers being automatically dialed in rapid succession.

On the screen, the prow of the ship closes on the Puntarenas dock. The ship is only two hundred yards offshore. A high-pitched squeal, then

FREDDY
Ah, hello, John, this is Freddy. Are you calling me? Over?

Tim picks up a phone.

CONTINUED

GRANT
(reaching)
Let me. Hello, Anne B? This is Alan Grant. You are in possession of stolen biological materials. If you don't return to this island immediately, you'll violate Section 509 of the Uniform Maritime Code, subject to revocation of license, penalties of one hundred thousand dollars, and ten years in jail. Do you copy that, Captain?

A pause.

FREDDY
I copy. (beat) All ahead stern.

The boat turns away from the dock. Lex begins to cheer. Tim collapses back in the chair, wiping sweat from his forehead.

TIM
What's the Uniform Maritime Code?

GRANT
Who the hell knows?

On the screen, the boat is definitely heading away from the shore. Grant slumps in a chair. Tim slumps back. Lex sighs.

LEX
Whew!

126 INT. EXTRACTION LAB - LATER 126

CLOSE on complex cellular imagery. Grant and Ellie at microscopes, as Gennaro enters.

ELLIE
There it is.

GRANT
(shaking head)
No question about it.

GENNARO
Helicopter is on the way to pick up Malcolm. And us... What is it?

ELLIE
We've discovered something about the animals.

CONTINUED

126 CONTINUED: 126

GRANT
The claws are cracked on all these dinosaurs. And Ellie picked up high protein levels last night.

GENNARO
Meaning what?

ELLIE
Wu isn't here to ask, but I think he accelerated all the genetic developmental sequences, to make the animals grow faster. And the DNA is unstable.

GENNARO
Unstable?

GRANT
All these animals are going to die.

GENNARO
When.

GRANT
I think they knew. That's why they were hatching so many more eggs.

GENNARO
So it was never exactly what they said it was. (checks watch) We have to go...

127 EXT. HELICOPTER PAD 127

A final view looking down on Jurassic Park, this one clear, with the dinosaurs in the afternoon sun.

MULDOON
It could have been something.

And it really is fantastic, the adults and the babies, the carnivores...an extraordinary landscape...

ELLIE
They'll all die again in the next few weeks.

MULDOON
Extinct twice...

GRANT
It's just as well. They may be the greatest animals in history, but they don't belong here now.

CONTINUED

127 CONTINUED: 127

The helicopter thunders down for a landing. Grant and the others climb toward the open door.

128 **ON THE HELICOPTER** 128

Everybody in harnesses. Tim and Lex smile at Grant and he suddenly sees how young they are, and how exhausted. The helicopter lifts away from the pad. Grant looks out the window.

MALCOLM
'The greatest animals in history.'
Maybe some day, human beings will earn
the right to be called that...

129 THE DINOSAURS 129

They look up as the helicopter flies over the island. The helicopter is lost in the setting sun. The mechanical sound dies. Now we have a moment of primordial jungle sounds, nature as it once was, undisturbed. Just the dinosaurs. Then slowly·

0038

FADE OUT